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MAGICIANS of AESTHETICS

Do We Need
Art in

the Gypsy
Dance?

By
Ivan
Narodny



The Isadora Duncan School of Moscow, led by Irma Duncan, about to invade the peaceful shores of America.

THIS promises to be a triumphal season for dancers. It is prophesied we will witness phenomenal choreographic novelties. Rhythmic witchcraft and plastic prestidigitation hang in the air. Our public is ready to be bewitched by any magicians of aesthetics. Mechanization of music is in many years familiar ventures, season after season, and our attitude grows calloused. It seems as if too many motor-cars and too much standardization have ignited a spark of subconscious rebellion in our minds.

We hear or read about this going too far. Radio, talking films, etherial phonetics and all such industrial methods of beauty have upset the normal mental enjoying of living arts.

We are advised that only a different turn to *Rhythmiarch*—the God of Rhythm—may help to turn the tide.

Europe underwent a somewhat similar experience of aesthetic stagnation after the Napoleonic wars. The music of the old masters began to lose its grip. It was the Bohemian Vienna with its gay gypsy music, gypsy dances and gypsy spirit that broke the spiritual ice. A Liszt, a Schumann, a Schubert and a Chopin with their inspired rhythms relieved the stilted situation. Dance helped a renaissance of music. The musical situation today is very similar to that of the after-Napoleonic pressure of aesthetics. We need a new gypsy trick. New York holds the fatal steering-wheel. New York is the aesthetic stage of occidental onlookers.

Forecasts in Flashes

HERE are a few flash forecasts relative to our dancing trend:

The debut of dancers of the Isadora Duncan School of Moscow the end of this month; four successive evenings by Grace Cornell, assisted by Frank Parker, beginning Oct. 28 in the Booth

Theatre; the first American appearance of La Argentina, the brilliant Spanish ballerina, Nov. 9 in the Town Hall; the surprise appearance of Ella Ilbak, the meteoric Esthonian muse from Reval, in December; the coming of the Diaghileff Ballet with three new plastomimic plays in January; and the contemplated visit of the Grand Ballet of Moscow in the late spring to mark the climax.

If all these and other original performances by our own choreographic exponents materialize we may expect a change in our aesthetic trend.

We must bear in mind that our own ambitious Terpsichorean disciples will

not remain idle against the foreign invaders. Our classic Denishawn dancers, Michio Ito and his semi-exotic school, Bolm with his well known ballet, Albertina Rasch with her romantic girls, the Misses Lewisohn with their familiar devotion to the cause of new rhythmic expressions. Doris Niles with her poetic art,—briefly, those are mere random guesses of the lively choreographic season that confronts us.

As in music and painting, so in the dance, there prevail seasonal vogues and fashions for certain schools and styles. Last year brought more or less of a mix-up in dance tendencies abroad

and in America. In France and Germany we saw the same sophisticated plastic designs that ruled in the art of painting. Broken lines, exaggerated gestures, mimicry of the mechanical and attempts at the grotesque were fashionable. But the innocent audiences remained indifferent. The spirit of futurism remained an unknown quantity to them.

The fashion of the present seasons seems to be romantic naturalism and ethnographic primitiveness, with Spanish and Oriental idioms predominating. There is a vague reason for these. The naturalistic manner of dancing was launched by Isadora Duncan and her numerous rivals in America and abroad, whereas the new Soviet ballet emphasizes folk dancing.

The Duncan Influence

GRADUATES of the Isadora Duncan School of Moscow are on their way to America. Their first appearance at the end of this month in New York will revive a general interest in the unusual figure of Isadora Duncan.

Her influence has been more far-reaching in Russia than in this country. She practically brought about a serious revolution among the Russian dancers. She was the indirect motive of the Diaghileff break with the old Russian ballet and his striving for new rules and ideas.

What are the outstanding achievements of the Russian Duncanites, and what will be their message to the American dancers?

"They are my spiritual children and express all that beauty for which I aspired but was unable to achieve. They continue where I ended. They are the drops of the blood of my soul," said Isadora Duncan to me when I visited

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"Warshavianka"—or shall we say, "The Call of the Wild."

BREVITIES OF THE WEEK

Chicago's First Week's Opera—American to Write German Festival—Time Out for Meals at the Manhattan—Salome's Dance in Philadelphia

Windheim's Experience

Marke Windheim, recently engaged by the Metropolitan Opera Company, is a young Polish tenor, with old experience, as he was singing professionally at the age of eighteen. During his career abroad, he was also successful on the speaking stage, having played important rôles with Rudolph Schildkraut, Albert Bassermann, and other celebrities. He is a graduate of the Vienna Academy of Dramatic Art. His repertoire consists of more than forty operas. He also has been successful in concert, specializing in Schubert lieder. Mr. Windheim has been prepared for his first Metropolitan Season by Emilio A. Roxas.

Cincinnati College Reception

CINCINNATI.—Students, faculty members, trustees, stockholders and friends of the College of Music will gather in the Schmidlapp dormitory, Oct. 27, for the purpose of meeting the new teachers added to the personnel of the faculty this season. This will be the first social function of the current season. Invitations have been issued by Mr. and Mrs. Adolf Hahn, director and associate director of the College respectively, and the arrangements for the reception are in charge of Lily C. Stimson, dean of the dormitory. The officers, executive committee, and members of the board of trustees will be in the receiving line. These include: George B. Wilson, president; George H. Warrington, vice-president; Martin G. Dumlér, secretary; George Puchta, treasurer; George Dana, Julius Fleischmann, Maurice J. Freiberg, H. H. Haefner, Frederick W. Hinkle, Harry M. Levy, Sidney R. Pritz, Walter Schmidt, Murray Shipley, Joseph Wilby and W. F. Wiley.

Something Unique

There is nothing particularly remarkable in the pure fact of a recital by an eleven-year-old violinist. An unusual announcement from Recital Management Arthur Judson gives a slightly novel aspect to the appearance of young Nestor Lusak in Carnegie Hall this evening, Oct. 27.

"Master Lusak's father," writes George Leyden Colledge, director of this department of the Judson activities, "is presenting him largely for the purpose of letting his friends, following, and others, hear him play before a public audience. He is not being presented at this time to obtain criticism, appreciating that his youth and inexperience hardly yet befit him for this purpose.

"We are sending this explanation so that representatives from your paper will understand that he is not being presented as a finished artist, and not at this time daring to hope for any searching criticism. Later, when he has studied more and is older and more experienced, regular notifications will be sent you, at which time we hope he will be in a position to take his chance to be criticized according to his worth."



Marke Windheim, young Polish tenor who has been engaged to sing at the Metropolitan this season

CHICAGO OPERA CHOOSES FIRST SIX BILLS

CHICAGO, Oct. 26.—The Chicago Civic Opera Company announces the first six performances of the season in the Auditorium as follows:

Carmen, Oct. 31; with Maria Olszewska, Alice Mock, Rene Maisson, and Cesare Formichi, Edouard Coteuil, Jose Mojica and Désiré Defrère. Conductor, Giorgio Polacco.

La Bohème, Nov. 1; with Marion Claire, Antonietta Consoli, Antonio Cortis, Luigi Montesanto, Désiré Defrère, Virgilio Lazzari and Vittorio Trevisan. Conductor, Roberto Moranzoni.

Aida, Nov. 3, matinee; with Eva Turner, Cyrena Van Gordon, Ulysess Lappas, Cesare Formichi, Chace Baromeo and Virgilio Lazzari. Conductor, Roberto Moranzoni.

Rigoletto, Nov. 3, evening; with Alice Mock, Ada Paggi, Antonio Cortis, Richard Bonelli and Chace Baromeo. Conductor, Henry G. Weber.

Lohengrin, Nov. 4, matinee; with Marion Claire, Maria Olszewska, Rene Maisson, Robert Ringling, Alexander Kipnis and Howard Preston. Conductor, Henry G. Weber.

Romeo and Juliet, Nov. 5; with Edith Mason, Maria Claessens, Irene Pavloska, Charles Hackett, Cesare Formichi, Désiré Defrère and Edouard Coteuil. Conductor, Giorgio Polacco.

Wagnerian Mealtimes

When the German Grand Opera Company opens its Wagnerian season at the Manhattan Opera House, New York, on Jan. 14, the Bayreuth vogue of taking time out for meals will be followed. Since the Ring cycle will be given as at Bayreuth, without cuts, an intermission of one hour has been arranged for, following the first act of each of the three longer operas, Die Walküre, Siegfried, and Götterdämmerung. Rheingold will be played at the usual time.

Petrenz Commissions Stearns

KIPSDORF, SAXONY, Oct. 20.—Theodore Stearns, American composer, has been engaged by Felix Petrenz, director of the Dresden Opera School, to write the music for the forthcoming Forest Festival which Petrenz plans to revive next summer and for which he is securing American backing.

Fifteen years ago in this section of the Erzgebirge, a borderland between Saxony and Bohemia, folk-festivals and even grand opera performances were regular summer features in a huge open-air theatre romantically situated in the hills and woods above Kipsdorf. This section of Germany, once famous for its tin mines and the legends glorified in Grimms Fairy Tales, also sheltered the genius of Robert Schumann.

Spiritual Objections

CHICAGO.—Edward H. Boatner, Negro baritone, and the composer of a number of spirituals, has expressed himself against the popularization of these religious songs.

"The most pronounced trait inherent in the Negro race is religion," says Mr. Boatner, "and those who look upon the spiritual as a quaint conceit, or a source of amusement are wrong. The spiritual is the Negro musician's outlet for this faith, and to him it is sacred and not a subject for jest. The crusade started to prevent their misuse and to confine all presentations of them to church, school or concert programs is bearing fruit and is being earnestly carried on by our race, who hope by it to succeed in their efforts to eliminate them from all vaudeville and jazz programs. The Negro race, kept in subjection for so many years, is slowly but surely coming into its own, as evidenced by the recognition accorded Roland Hayes and other colored artists."

Boston Strike Settled

BOSTON.—The strike of union musicians in the Netoco chain of moving picture houses in Greater Boston has been settled and the employees involved in the dispute return to their stands. The settlement was reached after a conference at the University Club between Samuel Pinanski, president of the New England Theatres Operating Corporation; Thomas H. Finigan, president of the Boston Musicians' Protective Association and Secretary Herman C. Lier.

Maazel Wins Acclaim in Vienna

GIVING A PIANO RECITAL in Vienna recently, Marvin Maazel was welcomed with applause that lasted for fully ten minutes and that developed into cheers of admiration. Mr. Maazel gave five concerts in Vienna last season, all within two months, his début with the orchestra winning him seventeen recalls. With each subsequent recital his popularity increased, and at the fifth concert he had a capacity audience of 3,000. He was recalled twenty-three times and played ten encores.

Salome in Philadelphia

William C. Hammer, general manager of the Philadelphia Grand Opera Company, announces that a feature of the series of performances to be presented by his company in the Academy of Music, will be the first performance in America of the ballet, Salome, on Nov. 15.

This dance drama, adapted from Oscar Wilde's play, will provide Catherine Littlefield, premiere danseuse of the company, who will appear in the title rôle, with a new vehicle. Associated with Miss Littlefield will be Jacques Cartier. Salome will be presented under the direction of Caroline Littlefield, ballet mistress, with new costumes, scenery and special lighting effects. Henri Elkan will conduct. Salome will be preceded by Leoni's one act opera, L'Oracolo, in which Takane Nambu, Japanese soprano, will sing the rôle of Ah-Joe.

CHICAGO.—Marie Yurieva and Vechslav Swoboda, premier dancers of the ballet of the Chicago Civic Opera company, were married here on Oct. 8, in the marriage court. Both dancers have been married before, according to their application for a license.

Ernest Hutcheson, dean of the Juilliard Graduate School of Music, announces the addition to the faculty of Christine Trotin, who will be in charge of the solfège department. Mme. Trotin is a pioneer of solfège in this country. She is the author of the Key to Musicianship, published in the spring of this year, which several colleges have adopted as a course in elementary theory to precede the regular harmony courses.

Mme. Trotin first earned notice in Paris and Brussels. Her solfège work in Europe comprised musical theory, elementary harmony, ear training, rhythm, sight reading, ensemble singing and choir training.

KANSAS CITY, KAN.—In all probability Kansas City will hear the Minneapolis Symphony Orchestra during Music Week next Spring. Negotiations are under way through the Civic Choral Club and its financial backer George H. Long, and publicity director, Clarence N. Cook. The orchestra will probably appear in two performances of the Messiah and perhaps will be booked for an extra concert. The visit of the orchestra to Kansas City is contingent on the itinerary of its annual Spring tour. The Messiah is tentatively set for April 7, at Memorial Hall. The Minneapolis Symphony is to be in Emporia, Kansas for two concerts on April 14 and in Lawrence for the University Festival the first week in May.

A feature will be the appearance of a children's chorus recruited from the public schools. Returns from the first two concerts are expected to defray the expenses of the performance which will be free to the public, as it has been for the past several years.

This will be the first time that one of the major orchestras of the country will have visited Kansas City, Kan.

Letting the Cat out of the Bag at the Metropolitan

Egyptian Helen—Johnny Strikes Up— The Sunken Bell—Fra Gherardo

By Irving Weil

NO one has ever offered a plausible guess, much less anything like an explanation, as to the system Giulio Gatti-Casazza plays in drawing the new works for performance at the Metropolitan Opera. It would unquestionably be deeply interesting to know what it is, for it would supply the answer to so many conundrums—things that have been painfully mysterious every now and again, and mostly again, during the twenty years that this ponderously reticent impresario has been shuffling and dealing the operatic deck here in New York. The obvious-minded person might quickly suggest that the simplest way to find out what Mr. Gatti's system is would be to ask him. But obvious-minded people obviously don't know Mr. Gatti. He is like that oldest member of the House of Commons who, until his death the other day, had made precisely one speech in fifty-three years—a speech of ten words calling upon the House to rise, which is the excessive Anglican for adjourn. Mr. Gatti's ten-word speeches are almost as rare and they never by any possible chance exhibit his stream of consciousness. So his system remains as dark a puzzle as some of the operas it has produced.

But whatever it is, it seems this year to have been rather beneficently affected with the theory of relativity, or something of that sort. That is to say, the system, after unlimbering a couple of affairs like Erich Korngold's *Violanta* and Franco Alfari's *Madonna Imperia* last season, has taken a hitch in its braces for the coming fall and winter and promises a really metropolitan as well as Metropolitan quality of new works for the coming Fall and Winter.

Now It's Out

OF course, with the lyric drama as with the ladies of Mr. Kipling's poem, you never can tell till you've tried 'em. But the forthcoming novelties look rather better than merely pretty good beforehand, since they are epigraphed by such established or striking contemporaries as Richard Strauss, Ernest Krenek, Ottorino Respighi and Ildebrando Pizzetti; whilst last season, they looked like—and were—predestined duds, with the exception of Puccini's charming figment of romance, *The Swallow*.

This year, in a word or thereabouts, instead of toying with something that was written by a boy in Vienna or to order in Italy, Mr. Gatti has played the Big Names, and, as we look at it, stands to win in one way or another. His four new operas will be Strauss's *The Egyptian Helen*; Krenek's *Johnny Leads the Dance*; Respighi's *The Sunken Bell*, and Pizzetti's *Brother Gerard*. Or if you won't be happy till you have the original titles—*Die Aegyptische Helena*, *Johnny spielt auf*, *La Campana sommersa* and *Fra Gherardo*.

Everybody is going to quarrel about the Krenek piece, beginning

with the very title or at least with the way it should be Englished. The best, we believe, that the Metropolitan seems to have done with it to date is *Johnny Strikes Up*; but there can't be much of a quarrel with that since of course it isn't English at all but merely a literal translation of the three words of the German. Getting fairly well around the corner from anything like a transliterations, we ourselves rather fancy *Johnny Jazzes It Up*, except that it is a bit too much like a mouthful of *peterpiperpickedapeckof-pickledpepper*. In Paris, last summer, where the jazz opera acutely displeased a handful of the French (because only that many went to hear it), it was billed at the *Théâtre des Champs Élysées* as *Jonny mène la danse*. And probably the English for that will do about as well as anything.

The opera, about which there has been a terrific spluttering in print and at which anything from stink-bombs to skunk cabbage has been flung almost everywhere it was staged, will not be done here until January. This strikes us as somewhat poor generalship, for it is certain to let loose floods of talk even if nothing more riotously rowdy than that (the imagination simply refuses to compass stink-bombs within the Metropolitan). The floods of conversation, if started by a November première, would conceivably billow it along until April and Mr. Gatti would thereby be two months to the good.

For, in spite of everything that has been said, written and done against the opera, it continues to hold its own as the most popular new work in Germany today. We heard it last June, in Munich, after the *asafoetida* campaign

had been given up; and the big audience at the *Theatre am Gartnerplatz* seemed very plainly to be enjoying itself listening to it. And it ran there for seven or eight weeks.

Indeed, it possesses quite a number of the elements that make for popularity; and we have a feeling that it is going to be found rather arrestingly amusing here in spite of its theme. This of course has to do with the fact that its chief personage, Johnny, the Negro jazz band leader, outwits all the whites of the plot and, as a starter, indulges in an episode where he goes it pretty strong with the prima donna.

The work has been so successful, we suspect, because it is a kind of combination of revue and opera, but with a very well defined plot. Johnny and his jazz have put Europe at his feet. Having discovered that his color doesn't bar him from a good many of the pleasant things that were verboten in America, he casts an eye—indeed, both—at the singer, Anita. But she is married to Max, a composer, whilst Daniello, a juicy satire of the flamboyant violin virtuoso type, has also been ogling the lady. Daniello buys off Johnny and spends the evening with her, Max being away. And Johnny, in the excitement, sneaks off with Daniello's precious fiddle.



Rosa Ponselle, happily celebrating her tenth year with the Metropolitan, becomes the unhappy Fiora in *L'Amore dei Tre Re*, which opens the forty-sixth season before the famous golden horseshoe.

The plot thereupon whips itself up to a furious pace. Daniello gets the police after his violin and there is a chase that ends in a railroad station where Johnny drops the fiddle on a pile of baggage. This happens to belong to Max and Anita, who are starting for America. Max is arrested and Daniello falls on the tracks and is killed by an oncoming train. Meanwhile Johnny battles with a few of the *polizei*, vanquishes them, drives their auto back to the station, captures the fiddle and is finally shown as sitting pretty atop of the world.

In his stage directions, which have been carried out neatly in the productions of the opera all over Germany, Krenek calls for motion pictures, a radio loud speaker, an off-stage jazz band, and a few more gadgets heretofore foreign to the sacred lyric stage. The action is kaleidoscopic. In the railroad station, the incoming express rushes right up to the footlights. Automobiles whizz back and forth. In the end, Johnny springs on top of the great sphere of the lighted station clock which, as the rest of the scene blacks out, transforms itself into the rolling world itself. Johnny fiddles to a jazz-mad mob below and, finally, the sphere, re-illuminated, becomes the transparency—"Jonny spielt auf"—Ernest Krenek—Opus. 45.

We should say that the thing ought to whet any opera table d'hôte habitué's appetite—for the music is just as new and different as the tale.

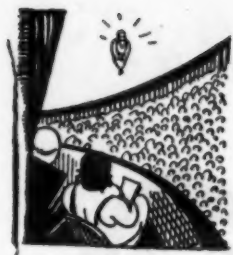
Lawrence Tibbett, we believe, is to be Johnny and Florence Easton, Anita.

Critical Heads Shake

THE Strauss *Helen* is to be the first novelty disclosed by Mr. Gatti. It will have its premiere at a special Tuesday evening performance on Nov. 6, doubtless at advanced prices. Strauss's royalties are high (his German publish-



Giulio Gatti-Casazza at his desk at the Metropolitan, which now serves him in his 21st season as general manager of the opera company.



Apollo's Lyre

IF you are one of those persons who take infinite joy in translating ulterior motives into certain aspects of certain persons' publicly indulged habits (which we are not, particularly,) you have doubtlessly been raising your respective eyebrows over Mr. Leopold Stokowski's sabbatical year away from the Philadelphia Orchestra. The denouement of this dastardly scheme, if there was one, would certainly tend to make such a theory seem plausible. It occurred, so far as New York is concerned, in a Carnegie Hall concert, last Tuesday evening, October 16th, that effortlessly eclipsed anything the new season has shown us. Mr. Stokowski, whose neuritic right arm gained him a season's leave of absence, which time he spent in Far Eastern roving, was lionized to an extent that even he has seldom experienced. In plain talk, if our gentleman left us all alone in order to overpoweringly demonstrate that there are no orchestras, only conductors, he accomplished his purpose.

Let us, however, discount immediately any and all conjectures along these lines—for they really have no importance whatever. What has is the fact that the performing apotheosis of everything, the infinitely responsive organism, the golden, glowing miracle that is the real Philadelphia Orchestra has come back to us more sumptuously glorified than ever before. The ensemble that assumed this magical name last season was quite evidently an impostor. Or, rather, it was an incomplete and vastly misleading version of itself.

It took Mr. Stokowski just about one minute to prove all this. Having impatiently acknowledged, with two or three full length bows, his ecstatic salute, our hero faced about and in an instant had begun to unfold the noble utterance of the Bach chorale-vorspiel, *Wir glauben all' an einem Gott*. This is one of those transcriptions from the organ that no one but Mr. Stokowski performs and whose authorship is as mysterious as their content is masterly. Played up to the hilt, as it was, with its stunning climax for the brass sounding in opulent glory like a revelation from the gods, this was a worthy re-entry into musicdom's most inspired estate for Mr. Stokowski.

From Darkest Russia

The novelty of the list, for of course there was one, proved to be a cargo of imported spice from the land whose wonted imperial eagle has been routed by a bit of red bunting. Mr. Lyof Knipper, whose *Legend of a Plaster God* had a local première on the occasion, is one of the younger generation of Muscovite composers. His works, and he has written but a few, are quite unknown in America, though he has figured in the commentaries of compatriot musicologists.

This *Märchen eines Gyps-Gottes*, which constitutes no less than the Opus 1 of Mr. Knipper, spins an allegorical tale of old Russia. Its six sections deal successively with the Plaster God himself, and his "benificent smile," the joyous dance that patronizes his goodness, the discontent that thrives when the divinity allows things to go wrong, and the rapidly succeeding curse and overthrow of his crumbly highness. And "the moral of this tale is that man should stand alone, resolute and independent, disdaining the help of idol or

GOTHAM'S IMPORTANT MUSIC

Mr. Stokowski Demonstrates the Axiom Concerning Absence, and the Dean of Conductors Demonstrates His Deanship—Mr. Bauer, in Recital, is Uncharacteristic

By William Spier



HAROLD BAUER

"would rather have been at the movies."

of god, so that he may bear with fortitude the burdens that fate may lay upon him."

It is at once evident that Mr. Knipper has dipped his pen in ink that has served Messrs. Stravinsky and Prokofiev to good purpose. The resemblance goes farther, for it enters into Mr. Knipper's tonal conception as well. The Legend of a Plaster God, is, in fact, a pretty fair approximation of those matters that have animated the monocular Igor in the *Sacre du Printemps* and *L'Oiseau de Feu*, though at no time does it wield the primordial shocks of the former. The work, primarily, is Good Orchestra. As secondary recommendations, there are an excellent imaginative impulse and a tasteful avoidance of the commonplace to be perceived. It is, in the net result, distinctly worth the performing.

Stokowskian Brahms

With the F major Symphony of Brahms (which is the personal favorite of this department over all other works in the literature) Mr. Stokowski wrought treasureable marvels. We have never before experienced in the concert room so fully the things that affect us in perusing the score. The slow movement was particularly incomparable in its tender, wide-eyed loveliness—a gem of purest ray serene. And how ineffably yearning, how full of slanting autumn sunlight was the allegretto! The symphony was of a piece in its completeness.

To make his conquest still more unequivocal Mr. Stokowski concluded his soirée with an unapproachable performance of the Overture and Venusberg music from *Tannhäuser*, an accounting that accomplished an unique emotional catharsis.

It is such music-making that allows us to think perhaps we can Go On With It All.

Interurban Transit

DID Mr. Walter Damrosch, beginning his tenure of conductorship over the New York Philharmonic-Symphony, choose one of the ordinary, stereotyped kind of programs that are

so trying? . . . Oh, somebody must have told you! Well, he didn't. What did Mr. Damrosch go and do but arrange a "Five Cities Program" that was the most ingenious thing! It "consisted of music inspired by great cities," which made it very high class right from the beginning, disbarring, as it did, all Euterpean efforts that were inspired by Lachine, Can., Bad Nauheim, and Deposit, N. Y.

Only genuine metropoli were admitted. There was London, discerned by Vaughan Williams in his symphony of that title; Rome, seen as an aggregation of fountains by Respighi; New York, reared into tonal skyscrapers by John Alden Carpenter, and Paris, as it appealed to the heartsick Louise of Charpentier. It remained for the *Geschichten aus dem Wiener Wald* of Johann Strauss to deftly limn the waltzing capital.

Passing by abruptly the question of what "success," was attendant upon this daring venture, we found that this was simply Mr. Damrosch conducting familiar music in this thrice familiar style. Typical confidence, amounting to suavity, characterized both the mien of the dean of conductors and the resultant performances. The orchestra sounded to beauteous advantage, as per usual, and if no memories were obliterated in the general excitement neither was there that which might have betrayed the dictates of taste and intelligent appreciation.

Miss Anna Case and Mr. Allan Jones contributed their vocal services for the wordless episode in the suite that Mr. Carpenter has made from his ballet, now in the Metropolitan repertoire. Their qualified contribution aided Mr. Damrosch in preserving an atmosphere which he procured with much zeal. In delivering the "Paris, Paris" effusion Miss Case was at less than her best.

Concerning Mr. Bauer

IT is, of course, the tyranny of worldly convenience that makes it necessary for itinerant artists to plan certain programs for certain places on certain dates. And, such is the power wielded by That Which Must Be Done, one is but rarely struck by the unreasonableness of this contingency. As a rule, a performing musician is heard at his best, or near to it, and his professionalism aids him in disguising a possible disinterest. When, however, there occurs one of those ghastly occasions that consist of a series of determined efforts to Get Under Way, we are moved by an infinite compassion that makes us feel like Parsifal himself. For pure, unalloyed discomfort this sensation is well nigh incomparable.

We mused these things last Saturday evening as we sat in the Town Hall sadly observing Mr. Harold Bauer's courageous manner at the keyboard. Mr. Bauer, we were sure, would much rather have been at the movies or somewhere, but here it was October 20th when he had promised to give his first local recital of the season and the hall was so full of devotees that stage seats were necessary. What could Mr. Bauer do but go ahead and give his recital.

The G minor English Suite of Bach, a work of more pungent intensity than its brother in A minor which Mr.

Bauer played so magnificently last year, was the starting gun for the exhibition. It was Bach unlike any we have ever heard from Mr. Bauer—rough-hewn where it should have been cleanly contrapuntal, insensitive and spasmodic in its emotionalism, and, especially in the sarabande, so drenched with sentiment as to be indigestible.

Mr. Bauer's Schubert, as represented by the unutterably lovely posthumous Sonata in B flat, was no better. Missing, with almost inconceivable thoroughness, the beauty that lies in its delicate, gently blooming simplicity, Mr. Bauer found it to his liking to Interpret till it hurt, and to adopt tempi that were without exception maladroit and harmful. Too, we might be permitted to question the recitalist's judgment in abbreviating the sonata by cutting not only considerable portions of repetitious developments but also the little phrases that dwell so characteristically upon a particular adornment. Surely this specimen, above all Schubertian flights for the piano, needs no surgeon's knife!

Not until the concluding group, made up of the Edward Ballad and the B minor Capriccio, Op. 76, of Brahms, Ravel's unrivalled Ondine, and the F sharp minor Polonaise of Chopin, did the noble gifts of Mr. Bauer come into their own. In these, something like creation was evident, particularly the Polonaise, which, though far from superior as pure pianism, was more deeply felt, perhaps, than anything that preceded it.

—W. S.

Frieda Hempel

FRIEDA HEMPEL, incomparable artist, assisted by Kurt Ruhseitz, pianist, and Arthur Lora, flutist, appeared before an audience that filled Carnegie Hall on Sunday afternoon, Oct. 21. Mme. Hempel's first appearance on the platform brought two groups of lieder, including the Widmung of Schumann, Schubert's *Wohin?* and *Der Musenhohn* and Wolf's *Wiegenlied* and *Er Ist's*. Her further essays had to do with *Come per me sereno*, from *Sonnambula* and a group in English. Mr. Lora, in addition to furnishing obbligati, had a Bach sonata and miscellaneous numbers by Faure and Hue to himself.

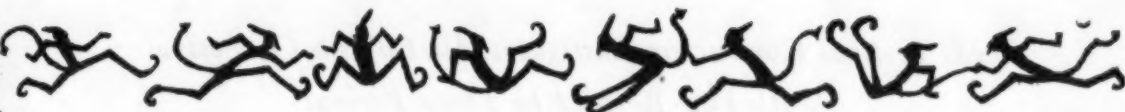
The present singer is not, unfortunately for us, the Hempel of our fondest memories, but still, she is Hempel, which means that no one can fill her place. Her charm and artistry are undimmed, but the voice is clearly on the decline. Those electrifying top tones are so far gone that not even the Hempel skill can conceal their loss. But the middle and lower registers retain more of the old warmth and sweetness than most other singers can dare to hope for. As was to be expected there were superb interpretative insight and style, felicitous phrasing, and clean vocalization, especially in descending scales and in staccati, when they did not lie too high.

As usual there were many encores, all of the old favorites, sung in the inimitable Hempel manner. These included *Die Forelle*, *I'd be a Butterfly*, *Alleluia—Joyous Easter Hymn*, *Mozart's Wiegenlied*, *Dixie*, *The Cuckoo*

(Continued on page 19)



MEPHISTO'S MUSINGS



Dear Mephisto:

Can you help me? I have lost my program book for the Beethoven Symphony's first concert. Perhaps you were there. Perhaps you saved yours and have it tucked away in a drawer with no further use for it. I want to keep a complete set, as Mr. Isaacson suggests, and if you can help me I shall be grateful.

Very truly yours,
BLANCHE GRIMES.

Ridgefield, Conn.

Friend: I too am keeping a complete set. Why not write direct to the Beethoven Symphony Society? There may be extra copies. However, in case of shortage and for the sake of others who may be in the same fix, I gladly quote the following highlights:

On the "Enigma" Variations:

"This we know, that a very simple and very beautiful theme is given fourteen variations of much breadth and variety, handled in so original and masterly a fashion, that the work, apart from anything else, stands as a musical achievement. If it had no title or was merely called 'Theme and Variations' it would be admired and its composer acknowledged one of the masters of orchestration. But there is the Enigma! We love to puzzle ourselves and we can do so from now on. Edward Elgar had fourteen people in mind. Sometimes he describes those people. Sometimes the people remind him of moods and pleasures, ideas and dreams. Most of the people moved out of his life, but the types recrossed his path and ours many times. While listening to the variations, it behooves us not so much to think of the people Elgar knew, as of those who are in our own circle of friends."

On Brahms' Fourth Symphony: "Mr. Weingartner finds many strange mannerisms in Brahms; he declares a favorite device of Brahms to have been syncopation. (Did he consider Brahms a jazz writer?)... The first two movements were written in the summer of 1884 and the last two in the summer of the following year. The score was nearly destroyed in a fire, but Brahms had an unusually musical housekeeper who had the presence of mind to rescue the score, and leave behind many other things that might have been considered more valuable by housekeepers of today. Brahms wrote his symphony

after having been deeply immersed in the tragedies of Sophocles, and there is no doubt that they had an effect upon his mental attitude. But whether or not as some have said, the Andante is a picture of a wasted and ruined field and whether the Finale is truly the burial of a soldier (after Sophocles) is open to wonder. The tonality of the Symphony, that of the key of E Minor has been the subject of much argument. Most of the composers have avoided this particular key in symphonic works, although one of the symphonies of Haydn, as well as those of Raff and Rachmaninoff are in that key. Those who like to give to different keys their color and mood, say that E minor belongs to the fall of the year and to wan, pale, sickly things. . . . In the second movement, there is a staccato figure which strangely influences the listener. The third is surprising. It is the Brahms who was known to few, Brahms who having put aside the tragedies of Sophocles looks for his crowd of children. The Finale is a chaconne written in olden style."

Brahms jokingly said, "Well, this symphony consists of a couple of entr'actes and some choral works without text."

"The Brahms fourth was first played in America at a public rehearsal in Boston, on November 1st, 1926. The conductor, Gericke, evidently was not satisfied because it was not played at the concert. It was however played on December 23rd and meantime the New York Symphony had played it on December 11th, thus scoring the first performance in this country."

On Hanson's "Nordic" Symphony: "Ludwig Von Beethoven wrote his first symphony at the age of thirty and began the greatest symphonic cycle in the history of man. Beethoven was pure Teutonic. Young Hanson is an American but in his veins flows the blood of old Scandinavia. He is a Nordic, son of the sons of the old Vikings; he is of the same lineage as old Lief Ericson. In his incarnate memories, the Firthiof Saga and the mythology of Odin and Valhalla play their part. But he is an American. He remembers the farm in Nebraska at Waho. He sees

him father, the son of Sweden, thin, tall and wiry; he sees his mother, daughter of Scandinavia, majestic, moving like a queen, dressed in the simple frock of muslin. He determines to write of the North. (He has never seen the Scandinavian countries, never has known the crisp air of Sweden nor smelled the fish-heavy air of Bergen or Christiania.) But chiefly he finds himself writing of himself."

* * *

Giving Helen the Vote

Nov. 6 promises to be a big night. For some it will be the election, for others the premiere of The Egyptian Helen. A few, it is safe to say, will have an interest in both, and for their sakes, it seems to me, the Metropolitan should devise some scheme for combining the best features of each. I have as yet received no requests for suggestions from the board of directors but I am making them just the same and I should advise all public-spirited opera-goers to do the same, sending them direct to Otto Kahn, care of Kuhn, Loeb & Co., 52 William Street, City. In which case it will be only courteous to suggest first that Mr. Kahn himself keep the audience posted on returns between each act, introducing the evening with his own original recitation on "Why I Voted for Herbert Hoover." Should Mr. Kahn refuse, there are all manner of second choices.

The best, of course, would be to persuade Messrs. Hoover and Smith to attend the opera. But having spent the day quietly casting their votes and having a quiet dinner at home, they are more than likely to want to spend the evening quietly with their families—and their radios. Getting them aroused and out though would be a stroke of genius, but then Mr. Gatti might be able to manage. He is a great man. Once there, the trick would be to put one in each end box and let nature take its course. It seems safe though to prophesy noise a-plenty and whichever of the Metropolitan's qualified Helens could best hold her own against it should be given the role. Personally I vote for Jeritza, and Lauri-Volpi, if he can muster enough German to carry

him through. Surely Rethberg and Laubenthal wouldn't mind.

(Hint: If Hoover and Smith can't be persuaded, the same scene might be faked. Angelo Bada would make a very pleasant Hoover in a double-breasted blue suit, low white sneakers and cigar. George Meader could be Smith in the opposite box—checked suit, brown derby and cigar.)

There are subtler ways: Returns might be received back in the Thirty-ninth Street offices and then just allowed to leak out. Or printed slips could be held in readiness and passed out quickly when the word came—to the parterre-box-holders first, then the grand tier, the orchestra and so on in order of price of seat. Or Mr. Gatti (Mr. Ziegler dressed and ready in case of sickness), might ride across the stage on a donkey if the victory was democratic (after all De Luca manages it in Don Quichotte). An elephant, to be sure, would be a bit more difficult but Mr. Gatti has triumphed over great problems. Or the orchestra itself might strike up The Sidewalks of New York should Smith come out ahead.

I rather favor myself the notion of weaving it into the opera. The plot already is complicated to the extreme. Why not one more sub-plot? Pages could rush on with local returns and minor characters could announce them. The final result would of course be saved for the principals. Menelaus could sing: "Helen, It's Hoover" or it might come from Helen: "Menelaus, It's Al." Then if the results are later than expected, they could start right over again and run a midnight show for the benefit of the defeated candidate.

Actions outweigh notions. Send in your suggestions at once so that Mr. Kahn or Mr. Gatti can make their appeal to the candidates, or give the singers their parts, or dig up a suit for Bada, or groom a mule. Obviously the public is entitled to some sort of extra entertainment. Election night comes only once in four years and prices are going to be high. Does the Metropolitan want to lose its patrons to Ralph Leopold who is slated for an excellent election-night program across the way at Town Hall?

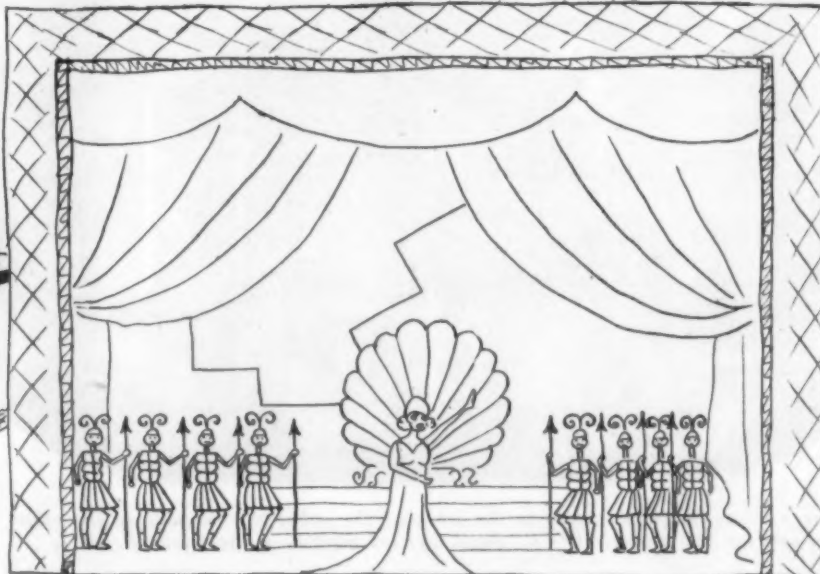
NO INDEED.

Says
Your

Mephisto



Herb and Al . . . each in one end box and let nature take its course . . .



ALIVE
FRUHAUF

Sir Beecham and the BRASS BAND

Leeds Festival Conductor Castigates All English Orchestras—
With Due Respect to Those Present

By Leigh Henry

LONDON, Oct. 10.—Sir Thomas Beecham, speaking at the Leeds Luncheon Club, flung another bomb-shell. Preludial to his conducting the Leeds Musical Festival, he said:

"England is not only immeasurably below the musical standard of other nations, but is the only country in the civilized world which has fallen terribly below the level it occupied twenty-five years ago. The level of singing is far lower. Twenty years ago the English orchestra ranked with the best on the Continent; now there is not in the whole country—with all respect to the one which is engaged at the Leeds Festival—one which is in the front rank according to estimates of most Continental countries."

Sir Thomas castigated Leeds, a Yorkshire town, for neglecting, with the rest of England, the gifts of the Bradford, (Yorkshire) born composer Delius.

"The bulk of his work is unknown not only abroad, but in the country of his birth," Sir Thomas said. "Delius is the most precious mind in music this country has produced during the last fifty years and the greatest composer today."

Page Dean Inget

Sir Thomas then proceeded to characterize England's music in general.

"You have in this country that superannuated beastly, disgusting, noisy, horrid method of making music in superabundance known as the 'brass band,'" he said. "Think of the gramophone; remember the profits of the gramophone companies. I do not mind the profits—I have shares in them all. I make records, but I have never heard one yet that I considered to be music. Then think of all the incompetent musicians in every café and hotel in this country—distorted music committed by all sorts of orchestras, making the whole of life wretched."

With such cheery views one can only await a duo between Sir Thomas and Dean Inge.

Harty Leads Joust

Sir Hamilton Harty has already led the musical knights to a similar joust. Sir Landon Ronald, in his London paper, the Musical News, for Oct. 1, confirms many of the conclusions of Beecham and Harty. He however, pays a merited tribute to America's foster-age of musical art.

"I would like to make it clear straight away that personally I haven't the slightest objection if foreign artists invade these shores in their hundreds," he says, "if only I can be sure that a definite policy of reciprocity will be forthcoming on the

part of those various great European cities from whence these artists come.

"I must accentuate the word *European*, because heaven knows America is kind enough to us all. I can only think with shame of the many good British artists who have left their country almost paupers and have gone to the United States where their talents were speedily recognized and where they have gained fame and fortune. . . . So all those who are as interested in the success of the British artist abroad as I am, must, metaphorically, take off their hats to the Americans for their encouragement and their artistic perception."

A Rotating Panorama

The novelty at the promenades last week was Gordon Jacob's overture, Clogher Head. Program notes indicated the music is intended to express exhilaration felt in viewing an Irish panorama while rotating from north to south, given a clear day. One feels, however, that Mr. Jacob encountered some mist. First, one is furnished no idea of the speed of his rotating, and therefore does not know which particular vista inspires the musical changes. This, fortunately, does not greatly matter, since a sameness of atmosphere comfortingly saves cognition. Why the work should be especially attached to Clogher Head, to Ireland and not to Timbuctoo, is not made clear.

The form adopted is altogether too large for the composer's individuality. Where it is not slavishly Elgarian, as in the not ineffective opening, it is

characterless. One can only imagine that the form and program were occasioned by a desire to develop contrasted themes. Yet here, precisely, is the weakest side of the work. There is neither the imagination nor invention to save the composer from the suspicion of pretension. Mr. Jacob has occasional good ideas; but these peter out with the discursiveness of an immature student trying to expound. There is also a kind of indecision as to whether he will adhere to a formal construction or simply make an emotional attack on his hearers by the rather easy route of atmosphere, conventionally invested with modality.

In the selected idiom of the Elgarian Victorian manner, the composer was further handicapped by being contrasted with the occasionally overdrawn and tedious, but masterly orchestrated Don Quixote of Strauss. For profundity also, he had the further unhappy contrast of the strangely moving Marche au Supplice of Berlioz, in which one glimpses deeper traits of poignant drama than are revealed in the mere flamboyant works. Manucci added distinction as solo 'cellist in the Strauss work.

Glamorous Gardens

As relief to the rather heavy weight of these items came the exquisite Nights in the Gardens of Spain, with Harriet Cohen as a picturesque soloist. In such a work her highly colored gesturing in playing is forgotten in her sense of rhythmic verve. Though motivated by visual and atmospheric im-

pressions, this music has yet that overtone, spiritually, of poetic insight which transmutes such images into intimately psychological expression. I have been happy to spend some night with de Falla in those very gardens of the Alhambra and Generalife at Granada and so comprehend the glamorous magic which such an experience creates. One feels that Harriet Cohen is alive to the pictures live elements and dimly aware of their temperamental influence. The orchestral reading of Sir Henry J. Wood did not penetrate even so deep; it merely touched-up the colorful design and threw up the embroidery in a high light.

Warner Wends Pastwards

The feature of the week's concert of the London String Quartet was the first performance of Waldo Warner's Suite in the Olden Style. The technical facility of this composer goes without saying. The work is pleasing, — almost too eagerly pleasing, — throughout. One cannot feel that it adds much to one's affection for older forms, nor that it probes into the spirit of the past. The music is well dressed-up in olden style and shows a scholarly assimilation of the olden manner. Manner, indeed, is its main asset.

Mark Hambourg, who has given a Queen's Hall recital, has gifts which should make him an outstanding master of pianism in the grand manner. Unfortunately, he is never content merely to impress, he must subordinate his hearers with an overpowering assertiveness; but in playing Chopin, he seemed to forget the magisterial pose awhile.

Of the technical mastery of Josef Lhevinne there can be no question. It was palpably demonstrated, with an almost insolent unconcern, in the Mendelssohn Presto in E, at his piano recital in Grottrian Hall. Lhevinne's brilliancy is that of the musical grammarian, not that of the epigrammatist. He leaves one with the impression that, paradoxically, brilliance without subtler backing, can be actually dull. Dull, certainly, was his rendition of the Beethoven E major sonata, taken as a whole.

A Virtuoso Ensemble

Katharine Goodson, pianist; Adila Fachiri, violinist; Lionel Tertis, viola player and May Mukle, cellist, formed an ensemble in the week's Wigmore Hall chamber program. Schubert was featured in the trio in B flat, with the clarinet part transmitted. Mozart and Franck had representation. The effect was technically satisfactory, but one could not find it satisfying to the same degree in interpretive quality.

The habit of mistakenly thinking of Germany as the source of music is no doubt responsible for many performers seeking to build up a sort of monumentalism. The Albert Hall is a hypnosis over their minds. They overlook the chilling feeling if it is not filled to capacity and do not consider how the subtler aspects of their art may suffer from such environment. When Frieda Hempel sang in the Albert Hall, her voice maintained a delightful purity and her delivery was characterized by typical ease. Hempel, however, excels in intimate expression, and so was constrained to overstress at times as she would not have done in a smaller auditorium.



Sir Thomas Beecham caught in the act—and the unhappy gentleman at the other end of the baton is W. H. Reed, concert master, at the Leeds Festival.

Andrea Chenier Rings Down Curtain

*But End of Opera Season Brings Beginning
of Symphony to Los Angeles*

By Hal Davidson Crain

LOS ANGELES, Oct. 23.—Giordano's Andrea Chenier was used to ring down the curtain on the Los Angeles Opera Association's season in the Shrine Auditorium on Oct. 15. No official statement has been made as to the financial outcome of the enterprise, but rumor says this venture, the most successful venture in the organization's history will net a \$5,000 profit.

This welcome situation should mean much for the future of opera in Los Angeles, although it must not be thought that the change from a \$50,000 deficit last year to a \$5,000 profit this season, signifies any sudden development in the community's love for opera. Rather, was it the lure of several outstanding personalities that drew more than 6,000 persons nightly, with prices ranging from \$6.00 a seat. Else why the particular preference for three Giordano operas and an equal number of Puccini scores in a total of ten operas?

Looking Forward

"Bigger and better" is the slogan for next year, and it is reported that already Elizabeth Rethberg has been re-engaged. Just what the effect of such a short season will be upon the community from a musical standpoint, remains problematical. Metropolitan standards, fortified by Metropolitan stars may or may not be conducive to developing a real love for opera in Los Angeles. Walter Damrosch said some years ago that Americans cultivate the surface, but leave the depths untouched. In Los Angeles, the chorus alone is homegrown, the orchestra being engaged bodily from the Philharmonic Orchestra. The policy of choosing only members of the chorus for secondary rôles has both its advantages and disadvantages, with the latter overbalancing the former, it would seem. In almost every instance, the local singer chosen for a secondary part was also a secondary artist, because singers of higher calibre would not consider appearing in the chorus.

Los Angeles has every facility for developing a real love for grand opera. There are voices, there are experienced leaders, there are plenty of musicians for an orchestra and there is no lack of capital. It is hoped the success of the Association in its expensive undertaking will encourage real effort toward the establishment of a permanent company, buttressed by experienced talent from other centers, that shall function for five or six months throughout the winter.

Rethberg as Marguerite

One of the high lights of the season was the excellent performance of Faust on Oct. 11. Rethberg, fully recovered from the cold which gripped her on her first appearance as Butterfly, essayed the rôle of Marguerite, with Armand Tokatyan as Faust, Lawrence Tibbett as Valentine and Ezio Pinza as Mephistopheles. Altogether, it was the strongest cast of the season, with singing on a consistently high level.

Rethberg again proved her strength in the company and gave an exhibition of lovely singing that is seldom heard on the operatic stage. Tokatyan was not as happy as he appeared in The

Jest, but his work was characterized by refined style and restrained action. Pinza rose to magnificent heights in this, his most important opportunity, and made his part stand out for its sinister characterization. His singing was likewise excellent and met with high favor from the capacity audience. Tibbett did his best work on his first appearance, singing the cavatins with sonorous voice and depth of feeling. Rose Akerstein, a Los Angeles singer, was given the rôle of Siecel, enacting it well. She was less successful as a singer, although her natural endowment is great.

The ballet, led by Serge Oukrainsky, did excellent work. Pietro Cimini conducted, which fact assured a smooth and artistic performance.

The Season's Climax

It was on Saturday evening that the climax of the season was reached, with Cavalleria Rusticana and Pagliacci paired in their usual order. Rethberg did notable work as Santuzza, singing and acting with power and conviction. Gennaro Barra, substituting for Riccardo Martin, was commendable, as was also Jose Mercado in the part of Alfio. Lenore Ivey, Los Angeles singer, was none too happy in the rôle of Lola, Darleen Rust, also a local artist, was effective as Mamma Lucia. Gaetano Merola conducted.

The Leoncavallo score brought Edward Johnson his last opportunity and revealed anew the finished character of his work. His Canio is a finely wrought characterization, fervid, yet fatalistic in its conception. Johnson's singing was also on a high level, his dependence upon the word, his finish of phrase and his command of nuance being distinguishing features of his art. His success was equal to the ovation accorded Lawrence Tibbett in the part of Tonio. Tibbett surpassed all other efforts in his delivery of the prologue and literally stopped the show, of course, before he had sung the final phrases. His acting was less convincing, lacking the naturalness that usually characterizes his work. Jose Mercado was an excellent Silvio. The rôle of Nedda was entrusted to another local singer, Laurel Nemeth, who appeared inadequate to the task, possessed of grace and personality, her vocal equipment is too small, being marred by a tremolo. Cimini's conducting was a noteworthy feature.

Extending the Series

The decision to extend the season for a following Monday night performance of Chenier was not conducive to the best results. Gennaro Barra replaced Edward Johnson, was was billed for the title rôle, but his characterization never rose above mediocrity, except in his important aria. Rethberg saved the performance through her unforgettable singing. She roused the jaded audience from its lethargy to frenzied enthusiasm in the third act. Giuseppe Danise did some of his best work as Gerard. Local singers were Ruth Patterson Miller, Jessie Freeman and Eva Samett. Merola conducted.

Thus ended the fifth season of the Los Angeles Opera Association.

LOS ANGELES, Oct. 23.—With the return last week of Georg Schneevoigt, conductor of the Philharmonic Orchestra, rehearsals have begun for the last season of the organization under the sponsorship of William A. Clark. Fourteen pairs of programs are announced for the regular subscription series, with twelve popular Sunday afternoon concerts scheduled for a later period. A reception, honoring Mr. Clark and Mr. Schneevoigt, will be held on the Philharmonic Auditorium stage following the opening concert on Oct. 25.

A recent visitor to Los Angeles was Edwin H. Lemare, who gave a program of organ works in Hollywood Memorial Auditorium in honor of George Fawcett. The program ranged from Bach to transcriptions by Liszt and Wagner, with several compositions by the player.

Lively Season in Philadelphia

By H. T. Craven

PHILADELPHIA, Oct. 24.—Grand opera swung into a lively stride here last week, with two of the local organizations bidding for favor within three nights of each other and in the same theatre.

The Philadelphia Grand Opera Company began its third season in the Academy of Music on Monday with a performance of La Gioconda. The Philadelphia Civic Opera Company raised the curtain for its sixth season on Thursday, with a presentation of Aida. The Pennsylvania Company had started its own cycle the week before with the same opera.

The competition of these troupes is keen, not to say bellicose. Talk of merging them has died out. All have their loyal camp followers, and all impressively seem to have access to funds requisite for such expensive undertakings.

Introducing a Tenor

The Philadelphia Company, of which Mrs. Joseph Leidy is president and William C. Hammer, general manager, introduced rather lucklessly a new tenor, Fernando Bertini, in Gioconda. With a light voice, far too light for Enzo, he was the chief weakness of a performance which otherwise had several features of merit.

In particular, Ivan Steschenko, the Alvise, Mignon Sutorius as Laura, and Chief Caupolican, the Barnaba, contributed authoritative portrayals. The chorus sang admirably and the orchestra under Artur Rodzinski played with well balanced tone and a feeling for interpretive values. Kathryn Ross, a promising young soprano, who scored a hit here as Aida last season, proved something of a disappointment as the ballad singer. She has a resourceful voice, but some quality in the rôle, including unquestionably its dramatic exactions, failed to conform with her best attributes. Berta Levia was an excellent Cieca.

The Civic Company's Aida gained distinction from the reassuring presence of Julia Claussen, whose Amneris was instinct with splendor, vocally and dramatically. Emily Roosevelt, a new-

Alexander Stewart, director of music at the First Baptist Church, has planned a second annual series of programs by leading city choirs, beginning Oct. 23, when the choir of the First Methodist Church will unite with the First Baptist choir in a sacred program.

Succeeding concerts will be given by the choir of Temple B'nai B'rith, singers from St. Viviana, Welsh Presbyterian Church, Immanuel Presbyterian Church and Negro singers from the First A. M. E. Church.

Marie Montana, soprano, with Lois Mills at the piano, gave an enjoyable program in the Ebell Club Theatre on Oct. 8. Miss Montana disclosed a voice of rare quality, and imparted charm to a program that included operatic arias and songs in German and English. Her singing made a deep impression.



Pasquale Ferrara scored a great success in Aida, as Radames, at the opening of the Pennsylvania Grand Opera Company's Philadelphia season. He will appear further this season in La Forza Del Destino, Il Tabarro and Cavalleria Rusticana.

comer, disclosed a lovely upper register and an exquisite pianissimo in the name part. She was weak histrionically and some of her low tones lacked clarity and fidelity to pitch. Nevertheless she is an acquisition to the operatic fold. Her best work was accomplished in the early part of the opera, particularly in Ritorno Vincitor. Paul Althouse contributed a well standardized, but not particularly brilliant, Radames. Nelson Eddy's Amonasro suffered from overacting and to the detriment of his fundamentally delightful lyric baritone. It is doubtful that this part will ever be among his best.

(Continued on page 20)

JULIETTE LIPPE



New York Recital October 19, 1928

"Showed herself mistress of a wide range of style and of voice as well. Her deeper tone commanding a true emotional power. Recalls the animation of the Fremstad of other days, nor was the likeness less in her more serious songs. —New York Times.

"Aroused unusual enthusiasm by her performance. Of striking and commanding presence, she showed admirable poise and self-control from the start. In operatic music and Lieder, she sang with much style, understanding of mood and dramatic emotion. She disclosed a naturally fine soprano. There were no dull moments in Miss Lippe's singing, which was constantly imbued with dynamic life and spirit." —New York Evening Sun.

"A natural talent. An arresting stage presence would indicate in her a logical candidate for honors in the home, operatic and concert field. Supplied the requisites of a recital more than adequately, at times glamorously. There is richness and significance in her delivery of the lyric line." —New York Tribune.

"A rare singer who can make matters of voice production seem trivial. A vibrant, exciting personality, not varying a moment from the dignified pose of the recital singer, she was every moment an actress pouring intense drama into her German songs. She is a singer you could hear and enjoy." —New York World.

"Disclosed a sense of and feeling for dramatic effect not common on the concert stage. There was a voice of much distinction and a well managed display of dramatic variety and significance running the gamut of tragedy, frivolity and romance." —New York American.

"Miss Lippe's singing was marked by poise, artistic maturity, and an extraordinary interpretative gift. She possesses a voice remarkable for rhythmic and beauty of tone, range and power. Her recital disclosed her as one of the most interesting singers who has in recent years made a metropolitan debut." —Brooklyn Eagle.

"She has a voice of power and much beauty and made an unmistakably successful appearance." —New York Evening Journal.

Address:
2 Beekman Place
New York City

THE TURN OF THE DIAL

¶ New York Philharmonic Symphony Orchestra, Willem Mengelberg, conductor, in regular Carnegie Hall concert. WOR; Sunday, Oct. 28, at 3 p. m.

¶ United Symphony Orchestra will play the overture to Wagner's Lohengrin, the andante from Beethoven's fifth symphony, two intermezzi from Wolf-Ferrari's The Jewels of the Madonna and Mendelssohn's E Minor Concerto, the last with Gregory Besrodny, violinist, as soloist. CBS; Sunday, Oct. 28, at 3 p. m.

¶ Roxy Symphony Orchestra in symphonic program. NBC System; Sunday, Oct. 28, at 2 p. m.

¶ A Bach chorale and Stainer's Communion service in D are included in the Cathedral Hour's program over the CBS; Sunday, Oct. 28, at 4 p. m.

¶ The Continentals in operatic excerpts. NBC System; Sunday, Oct. 28, at 4 p. m.

¶ Reinald Werrenrath's Old Company program will be devoted to songs of Edward MacDowell. NBC System; Sunday, Oct. 28, at 7 p. m.

¶ Ifor Thomas, tenor, and Lenora Cortez, pianist, in Atwater Kent Hour. NBC System; Sunday, Oct. 28, at 9:15 p. m.

¶ Schubert program by Margaret Gilner, contralto, and string quartet. WBAL; Monday, Oct. 29, at 9 p. m.

¶ Six hour dedication program of its new 50,000 watt transmitter. WLW; Monday, Oct. 29, beginning at 9 p. m.

¶ John Charles Thomas, baritone, and Grace Hayes, soprano, in All American program. General Motors Hour, NBC System; Monday, Oct. 29, at 9:30 p. m.

¶ Gounod's Faust by the National Grand Opera Company, Cesare Sodero, conductor. NBC System; Monday, Oct. 28, at 10:30 p. m.

¶ Old English numbers are included in program by United Choral Singers. CBS; Monday, Oct. 29, at 8:30 p. m.

¶ Efrem Zimbalist, violinist with symphony orchestra in Vitaphone Jubilee Hour. CBS; Monday, Oct. 29, at 9:30 p. m.

¶ Works by Haydn, Chopin, Mozart, Franck and Schubert in the Music Room. CBS; Tuesday, Oct. 30, at 9 p. m.

¶ Seiberling Singers with James Melton in light classical program. NBC System; Tuesday, Oct. 30, at 9 p. m.

¶ Chicago Civic Opera Company's opening performance, Carmen, will be broadcast in part direct from the Auditorium Theatre. Maria Olszewska, Alice Mock, Rene Maison and Cesare Formichi head the cast. NBC System; Wednesday, Oct. 31, at 9 p. m.

¶ United Military Band over CBS; Wednesday, Oct. 31 at 10:30 p. m.

¶ Milday's Musicians with Frances Wilson, soprano, Hans Barth, harpsichordist, and orchestra in Versailles program. NBC System; Thursday, Nov. 1, at 9 p. m.

¶ Charles Harrison, tenor, soloist in Maxwell Hour. NBC System; Thursday, Nov. 1, at 9:30 p. m.

¶ Suzanne Keener, soprano, the 'Cello Quintet, the American Singers and National Concert Orchestra in National Broadcasting and Concert Bureau musicale. NBC System; Friday, Nov. 2, at 10 p. m.

Plays in Amsterdam

E. Robert Schmitz, French pianist, prior to conducting his regular summer session classes in Denver, Col., played with the Concertgubow in Amsterdam, featuring Bach's F minor concerto, the results of which brought about a contract for fifteen concerts next season. He played also Ernest Toch's 1st concerto for piano and orchestra, which was dedicated to Mr. Schmitz, and which he will play with the San Francisco Symphony Orchestra in the spring.

"The professional enrollment in my summer classes was large as usual," said Mr. Schmitz. "The judges at the annual contest were Rudolph Ganz, Percy Rector Stephens, Lucil Lawrence, Horace Tureman, and Francis Hendricks. The winner of the contest was Elmer Schoettle, eighteen, of Minneapolis, who was awarded \$250 from the scholarship fund."

Visited Hospital

An interesting break in the monotony of the routine work, Mr. Schmitz said, was a visit by the class to the dissecting room of a Denver Hospital, at the invitation of the board of medical directors. One of the lecturing surgeons explained to the music students the anatomy of hand and wrist and invited them to ask questions. The inquiries, Mr. Schmitz said, astounded the medical faculty with the knowledge of the technical aspects of anatomy they displayed.

Mr. Schmitz will leave this country next year in response to an invitation from an organization in Java to play there in the months of January and February, 1930. After performances in the Dutch Indies, he will play Hawaii, Japan, China, and Indo-China, and Europe before returning.



E. Robert Schmitz, pianist, who will play with the San Francisco Symphony next spring.

Among the novelties which he will introduce on his programs of the present season are a new sonata by Bartók, Miasowsky's Bizarries, and Hindemith's Klein Reihestucke.

Mr. Schmitz, who was wounded in the war and cited several times for conspicuous bravery, organized, in 1920, the Franco-American Musical Society, which was devoted to the promotion of contemporary music in all countries. This society, in 1923, became the Pro Musica, Inc. In the past eight

PRESENT NEW SONGS

Mannes Program Brings Music for Children

An invited audience of reviewers, singers and teachers assembled in the David Mannes Music School, New York, on Oct. 17 for a first hearing of twenty-five songs from the children's collection, 'New Songs for New Voices,' just published by Harcourt, Brace and Company.

Greta Torpadie, with Leopold D. Mannes at the piano, gave the program to hearers who crowded the intimate recital hall and overflowed into the students' hall. Louis Untermeyer, literary editor, Mr. and Mrs. Mannes, music editors, and Mr. and Mrs. Alfred Harcourt of the publisher's firm, were among those present.

Twenty-four of the songs were written for this collection, and set to contemporary verse of American and English poets. The twenty-fifth, John Alden Carpenter's Practising, was reprinted from an earlier volume.

Composers represented included Thomas Sherman (aged eleven), May Strong, Newton Swift, G. A. Grant-Schaefer, Douglas Moore, Carl Bricken, Leopold Mannes, Dorothy Smith, Eugene Dyrssen, Louis Untermeyer, John Alden Carpenter, Mildred Couper, Randall Thompson, A. Walter Kramer, Sandor Barmati, Berenice Robinson, Kenneth Smith, Abram Chasins, Daniel Gregory Mason.

Among authors whose verses were set for this volume are A. A. Milne, Walter de la Mare, Carl Sandburg, Hilaire Belloc, William Rose Benet, Elinor Wylie, Edith Eitwell, Edna St. Vincent Millay, Henry Newbolt.

¶ Albert Meurer and others in recital over WGBS; Friday, Nov. 2, at 9 p. m.

¶ Walter Damrosch's Second RCA Educational Hour program includes works by Thomas, Grainger and Tchaikovsky for the first half, My Musical Family; and Wagner's Rienzi overture, Death of Ase from Grieg's first Peer Gyn Suite and Strauss' Artist Life for the second half, Emotions in Music.

¶ Saint-Saëns' Samson and Delilah in English by the United Opera Company, Alberto Bimboni, conductor. CBS; Friday, Nov. 2, at 10 p. m.

¶ Victor Herbert's The Red Mill with Jessica Dragonette and Colin O'More in Philco Hour. NBC System, Saturday, Nov. 3, at 8 p. m.

¶ Godfrey Ludlow, violinist, and Lolita Cabrera Gainsborg, pianist, in joint recital. NBC System; Saturday, Nov. 3, at 9:30 p. m.

¶ Mabel Garrison, soprano, over WBAL; Nov. 18, at 7 p. m.

years he has made approximately 400 concert appearances, playing with the major symphony orchestras of this country, and France, Austria, Italy, Poland, and Holland. During this time he has introduced more than fifty new works to the American public. Each summer he holds a special session of classes for teachers and advanced students, and with the assistance of several friends has founded a scholarship fund.

RETURNS FROM EUROPE

Mme. Charles Cahier has returned from Europe, where she has fulfilled concert and opera engagements, and will appear with the Philadelphia Grand Opera Company in the rôle of Dalilah, when Samson and Dalilah is presented in the Academy of Music on Dec. 6. Mme. Cahier will teach in her Philadelphia studio, on Wednesdays.



SELECTED BROADCASTS

Nervous Breakdown for the Listener-in—Metropolitan Stars on A.K. Hours—Native Songs of the Zulus—and Gunga Din on the Air

Reviewed by David Sandow



WHAT this country needs most is not a good five cent cigar, as the late Thomas Marshall once put it, but a broadcaster's program committee. Notwithstanding the present satirical attitude taken by some modern writers toward all forms of organization, some sort of regulating body is necessary to assure orderly and sensible programmatic arrangements.

To get at what I am driving, consider the following and see if you don't agree. On Sunday, Oct. 21, the radio schedule called for a symphonic program by the Roxy Orchestra over the NBC System at 2 o'clock. This was to be followed by a symphonic program by the United Symphony Orchestra over the CBS at 3, the identical time for which a similar program by the New York Philharmonic-Symphony Orchestra was billed at WOR. (In the interest of accuracy at all times it should be stated that the WOR broadcast was cancelled. But the situation has obtained in the past, to our sorrow, and present indications hold no hope for the future.) Thus we find similarity of type, confliction of time and an overabundance of a particular form of music all within two hours of a Sunday afternoon. The fares for the rest of the week was practically barren of large symphony orchestras. Really, the situation demands attention. The gentlemen should get together.

Causing Nervous Havoc

Some may say that all this viewing with alarm is unnecessary and that my hue and cry is over nothing serious. They will claim that each broadcasting chain has its own set of patrons and the point may also be advanced that if one is displeased with a program he can figureatively jump to another. But this is scant consolation for dyed in the wool music lovers, especially when two favorite works are being broadcast at one and the same time. The desire to hear both and the impossibility of such a consummation raises havoc with nervous systems already tense in a nerve wracking world. And then suppose one is unable to listen to the radio at all during this particular period!

No, there should be some system, some organization—much as Sinclair Lewis and I are opposed to them. This suggestion has been voiced in these columns before, and incidentally the idea is not original with the writer either. Other radio commentators, and more astute ones, have expressed similar sentiments but apparently we have met with little success . . . if any.

The New York Philharmonic-Symphony Orchestra's scheduled broadcast for Oct. 21 was cancelled because of the "unreasonable amount" demanded by publishers of some of the numbers on the program, according to WOR, which was to broadcast the concert.

Giuseppe De Luca, Marie Bronarzyk. (Atwater Kent Hour, NBC System; Oct. 21). To those listeners for whom the Metropolitan Opera Company is an institution known by name only, the Atwater Kent Hours must contain special interest. Hardly a week passes in the season but what some prominent members of its roster is presented under the A.K. colors. Thus, while geographical and other exigencies may prevent opera some, it is no mean compensation to be able to hear operatic artists in these admirable recitals.

Mr. De Luca, a baritone if ever there was one, again demonstrated to what heights a singer may bring his art. In commenting on his efforts this reviewer finds it hard to refrain from waxing rhapsodical, a state of mind and feeling musical commentators are seldom expected to experience. The Metropolitan singer's list included the aria, Vision Fugitive from Massenet's *Hérodiade*, Valentin's farewell from *Faust* and songs in Italian and English, among which *Drink To Me Only with Thine Eyes* was outstanding.

A prize winner of last year's A. K. auditions, Miss Bronarzyk showed commendable progress since her previous appearance. Her voice, however, while more resonant and better placed (if memory serves) is not yet adequately prepared for such demands as were made of it in Meyerbeer's *Shadow Song* from *Dinorah*. She was more successful, vocally, in *Cristo's O Come Hither* and *Lehmann's The Cuckoo Song*. But she has still something to learn of crisp enunciation.

Complete Score Wanted

The Music Room. (CBS; Oct. 18). Of the more serious musical ventures of the Columbia Broadcasting System, the one dubbed The Music Room should command the attention of discriminating listeners. In effect a chamber music feature, its broadcasts invariably show the musicianly demeanor and finished artistry of the most polite music halls.

In view of the foregoing, it may seem inconsistent to express mild reproach concerning this program. But the laudatory remarks in the preceding paragraph must be regarded as a sort of blanket endorsement with space left for fresh observations as time and conditions warrant. The chief fault noted about this listening post was the program director's failure to present at least one of the three instrumental works in its entirety.

Another cause for petty quibbling was occasioned by Ivan Ivantsoff's delivery of Brahms's *Botschaft*. A splendid operatic artist, it was his very aptitude for the more elaborate style of the tinselled stage which detracted from an otherwise fine interpretation. Hardy Johnston, tenor, contributed a lovely moment with a sincere presentation of Schubert's *Du Bist die Ruh*. Finally, but by no means of least importance, the instrumentalists were completely musicianly in the execution of detached movements from Mozart's second quartet, Dittersdorf's quartet in E flat and Fauré's quintet, No. 2.

Out of the Beaten Path

Theophil Wendt and South African Program. (General Motors Family Party, NBC System; Oct. 15). Here was a broadcast as engrossing as it was unusual. Those programs which aspire to "classical" classification seldom venture far from the harbor of familiar music and with the result that there has lately been a surfeit of melifluous Beethoven, Schubert, *et al.* Hence a step out of the beaten part is sometimes preferable.

Mr. Wendt, Englishman, and former conductor of the Cape Town Symphony, has made a study of South African music, especially that of the Zulu and Portuguese East African tribes. To a collection of native songs and dances, he has added works of his own, moulded of similar characteristics. With these as a nucleus, Mr. Wendt fashioned a program which, while not of a strictly concert hall aspect, possessed an abundance of entertainment. For its presentation he employed an orchestra, Sigurd Nilssen, baritone, Lucien Schmidt, cellist, and a women's chorus.

Mr. Nilssen was excellent in the rousing *Dancers Come Up*. Mr. Schmidt gave of his best artistry in the moody *Zulu Love Song*, and the chorus contributed high lights with the atmospheric *Play the Sweet Mobile* and other numbers. There were also included Montague Ring's *Three African Dances*.

An item of interest was the employment of genuine Voodoo drums brought from Africa by W. B. Seabrook. Carved from a whole log, and with goat skin stretched at the head and secured with thongs, these drums are notable for their pure mahogany tone.

Program Seems Short

Eveline Novak. (WGBS; Oct. 15). As neat a recital as has graced my loudspeaker in many hours of listening was that which presented this Hungarian coloratura soprano, in a program of gypsy songs. Blessed with a voice of an ingratiating *timbre*, and possessed of a definite singing instinct withal, Miss Novak was able to dispense delightful vocalistic edification. Her work was of such character as to make her brief recital seem shorter. And although her program was confined to a type, it was this very restriction which lent her recital a certain individuality. An all Hungarian list included *It is Late Fall*, and the folk songs, *I Have a Nice Lover* and *There is Only One Girl*, sung in their original tongue.

It would be interesting to hear Miss Novak in a more extensive recital sometime and at a later hour in the evening's schedule. This reviewer is of the opinion that the lady's manifest flair for interpretation and musicianship would find greater scope in, say, a program of lieder. And the later period would assure a greater audience.



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Changes at Long Beach

Music Director Takes New Church Position

LONG BEACH, CAL.—Clarence E. Krinbill, for eight years director of music in Calvary Presbyterian Church, has resigned to accept a similar post in Atlantic Avenue Methodist Episcopal Church. La Vonne Norton is the organist. Mr. Krinbill is succeeded by Erin Farley, with Marion Betts as organist.

Constancia Weborg Weisgerber, soprano soloist in First Presbyterian Church, has returned from Jamestown, N. Y., where she gave a concert for the Lutheran Old People's Home.

A. M. G.

LONG BEACH, CAL.—Lois Mills, pianist and composer, gave a program in the First Congregational Church, recently. Raymond Moreman, organist, and Miss Mills played four-hand numbers. Harold R. Wilson sang tenor songs by Miss Mills, with the composer at the piano.

Participants in a program given by the Woman's Music Club were: Ruth Parkinson, organist; Miss Mills; Julietta Burnett, soprano; Ursuline Wisner, contralto; Irma Jasper and Mildred Ketcherside, violinists.

A. M. G.

LONG BEACH, CAL.—The musical program for the Junior Matrons of Ebell, Oct. 2, was presented by Jane Stanley, pianist; Foster Rucker, baritone, and Ruth Parkinson, accompanist.

WELCOMED HOME



Verman Kimbrough

BIRMINGHAM, Ala.—Verman Kimbrough was presented by the Intra-Club Council in a gala home-coming concert in Phillips Auditorium on Oct. 2. This was Mr. Kimbrough's first American appearance since his successful operatic engagements in Italy, to which country he was sent for study by the local Kiwanis Club. A large and critical audience received Mr. Kimbrough with enthusiasm, and a brilliant future is predicted for him. Lawrence Meteyarde, assisting pianist, proved an able accompanist as well as a satisfying soloist.

F. D.

Movies Effect Publishing

Witmark Discusses New Talking Catalog

That sound films have become a source of income to music publishers is claimed in connection with the Talking Movie Catalog and music library now in preparation by M. Witmark and Sons.

More than 2,000 world rights compositions, selected from the published output of Witmark for over forty-three years, are included in two large index volumes.

Loaned to Producers

Part one in the first volume, devoted to instrumental numbers, has just been completed. The edition of the mimeographed work will be limited to about fifty copies, which are loaned to motion picture producing companies participating in the recent contract with associated music publishers under the trusteeship of E. C. Mills. The catalog remains the property of Witmark and is returnable at the expiration of the producing contract. In no event will the books be sold.

Scoring and synchronizing conductors employed by the contracting producers have been supplied with the new catalog, together with a collated library of sheet music comprising 1,044 numbers.

Part two in volume two, covering light operatic music, period successes and vocal ballads, numbers from the Witmark Black and White Series, will be completed within a few weeks. Two music editors have been engaged for more than eight months in the task of compiling, cross indexing and directing the re-publication of hundreds of compositions hitherto regarded as permanently interred. A great many of these retired compositions will be heard in public performance for the first time in motion picture theatres.

The Scorer's Needs

In commenting on the resurrection of retired numbers, Isidore Witmark says:

"The needs of the motion picture scorer are incalculable. It is surprising how many old time jigs, clogs, mazurkas, lancers, and other types of music he can use for which the popular demand expired years ago. In fact these antiques are just an essential to the complete scorer's library as are the compositions of Victor Herbert and other celebrities whose works are included in the Witmark Talking Movie Catalog."

In addition to the alphabetical index which gives a telegraphic code word to each orchestration, the catalog contains an elaborate classification index which may be used something like a thesaurus, enabling the conductor quickly to identify the kind of music

Orchestra Leaders To Be Examined

CHICAGO, Oct. 17.—Among innovations introduced into the educational department of the Chicago public schools are examinations for orchestra leaders, to be held Dec. 27, 28 and 29. Heretofore orchestra leaders have been chosen from any available source, without certificate requirements.

A. G.

he is seeking by means of various descriptive heads. The tempo and mood of each number are also indicated. Additions and revisions will be made after the manner of a loose leaf encyclopaedia, so that the newest works of popular composers may be included in the perpetual catalog.

Future Possibilities

While the immediate purpose of this elaborate cataloging is obviously to create a preference among the conductors for Witmark music, Mr. Witmark states that the project may bring results which are not yet apparent.

"The music publishing business," he says, "has been so revolutionized during the last few years that no rule of the past may be applied to the future. Music as an industry has lived through a perplexing period, during which former foundations have been inundated and swept away. No one knows exactly where storm tossed commercial music will next find solid anchorage, but it will not be surprising to the publishers, in the light of recent sound film developments, if it should become strongly associated with the motion picture industry."

COMES FROM GENOA TO BLOOMINGTON

BLOOMINGTON, IND.—A new member of the University's music faculty is Leonard von Zweyberg, Finnish cellist, who comes from Genoa. He studied under Schneevoigt, Schroeder, Jacob and Becker and has concertized in Europe.

D. D. Nye of the Music School faculty tried out more than 100 voices for the Men's Glee Club and selected sixty. Otis McQuiston was elected business manager. Lee MacCauley, supervisor of music in the public schools, is the accompanist. The Girls' Glee Club is being organized by Prof. Geiger, director.

H. E. H.

POLK COUNTY SINGS

LIVINGSTON, TEX.—Some 1,500 persons attended the annual Polk County Singing Convention. Many teachers and choir directors also participated. The impromptu direction of numbers by several youths between the ages of twelve and sixteen attracted much attention. Mrs. A. W. Peebles was the pianist. Officers elected were: Walter Puckett of Hortense, president; B. B. Parish of Center Grove, vice-president, and Jewel Parish of Hortense, secretary.

H. F.

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Horowitz at Pittsburg

Opens Concert Season With Brilliant Performance

PITTSBURGH—The third season of major artists' concerts at the Y. M. and W. H. A. began on Oct. 16, with a scintillating piano recital by Vladimir Horowitz. Making his debut in this city Mr. Horowitz played the Appassionata sonata of Beethoven and works by Brahms, Chopin, Ravel, Tchaikovsky and himself. He left a deep impression.

Rose Raymond, a former Pittsburgher and pupil of Emil Paur, returned on Oct. 17 to give a piano recital in the Y. M. and W. H. A. before a capacity audience. Her list included Beethoven's Waldstein sonata and a group of Chopin, in addition to music by Mozart, Scarlatti, Schubert, Albeniz, Rachmaninoff and MacDowell. The concert was for the benefit of the Montefiore Aid Society.

The Yost String Quartet played its first program of the season recently at Hollidaysburg, Pa.

Elsie Breese Mitchell, contralto, has appeared in recital at Irving College, Mechanicsburg, Pa.

Harvey B. Gaul, critic of the Pittsburgh Press, lectured on Oct. 11 in the first of a series sponsored by the Westinghouse Club of Wilkesburg. His subject was Music's Contribution to Our Practical Age. W. E. B.

CANTON GROUP TAKES UP PRESENT DAY ART

CANTON, OHIO.—The Woman's Club was the place at which Sorosis held its first musical. Mrs. W. H. Montgomery read a paper on Contemporary Artists with Victrola illustrations, and Mrs. Martin Boyer discussed Modern Composers. Mary Fornes sang some of her own compositions.

Mrs. Claude Brown of New Philadelphia scored a success in her presentation of Thais before the Alliance Music Study Club. Louise Shem Wilcox assisted.

Paul Allen, pianist and organist, and Paul H. Peacock, baritone, recently gave a recital at New Philadelphia.

The Woman's Club gave its first program of the season with Ruth Sponseller, contralto of Cleveland, and Marjorie Moyer, Cleveland pianist.

G. B. Grilli, former organist of St. Peter's Catholic Church, has installed a pipe organ in his house for instruction and practice purposes.

The following teachers have given recitals: Piano: G. B. Grilli, Edna Herron, Dorothy Antony, Jeanette Smith Armitage, Isabel Ames, Gladys Cook, Georgia Flad, Cleda Garman, Olive Householder, Mrs. Clarence Dretke, Ruth Cogan, Laura Armitage, Mrs. Lee Jackson Bethel, Lola Barth, C. B. Klein, Minnie Swift, Dorothy Fleming, Mr. and Mrs. R. B. Manfull, Joy McKinney Poorman, Mrs. Austin Walter, Paul Allen, M. O. Ruch, Helen J. Popovici, Mary J. Oldham, Esta Cleophas, Miss M. Poulton, Sister Gabriel, Lucille Smith, Pauline Townsend, Margaret Raz and Eva Pfendler; vocal: Ethyl Robinson, Margaret Dupuis, Rachel Freese Green and G. B. Grilli; violin: Mrs. Gail Watson Cable, Lulu Miller Kiehl, and Herman Schmidt; dancing: Cyril Schumann and Sylvia Rosenbaum.

Recitals have also been given by Mount Marie Academy, Mount Union Conservatory of Alliance and the Nusley Piano School.

R. L. M.

"He Who Hesitates"

Haenschen Warning for Radio Artists

RADIO broadcasting has created and developed at least one entirely new art. This is usually called radio technic but a more correct title would be microphone technic. It represents the growth and perfection of personality on the air where there is only one sense, that of hearing, to which an appeal can be made. It is knowledge of radio presentation, of vocal and instrumental balance before the microphone.

Many performers have been trained solely for radio work, and numerous musicians have flocked from other fields to radio studios. Some artists recognized as stars on the operatic stage or in the concert hall have been unsuccessful on the air; a few indeed, have failed completely.

Numbers of artists whose stage and concert work has been noteworthy cannot be persuaded that there is anything difficult in singing or playing before the microphone. Stars from other fields often object strenuously to instructions given or advice offered by staff members of radio stations, or by directors with years of broadcasting experience.

Schools Advocated

THE listening-in public constantly demands something new, something different and something better. I believe the time has come when leading broadcasters, broadcasting companies, sponsors of commercial programs, booking agencies and the more prominent directors, must develop their own talent if there is to be a continued improvement in air entertainment.

Gustave Haenschen, director of the Palmolive Hour and other NBC features, advocates special conservatories for training artists in microphone technic. Mr. Haenschen says:

"Singers and instrumentalists in general do not lack ability to perform for the radio, but are without the training necessary to its specialized form. Radio presentation is so widely different to any other performance that musicians planning careers in the radio studio must spend years in study if they are to succeed.

"It must always be remembered that the radio performer's personality must be expressed in his voice, in his instrument or in his conducting. He can rely on nothing else; he cannot appeal to the eye with his bearing, gestures or good looks; and he is deprived of such aids as costumes and stage settings.

The Fatal Pause

"PAUSES which often occur in concert and stage performances are fatal on the air. With elimination of the sense of sight a pause of even a few seconds is sufficient to make listeners wonder if 'something hasn't gone wrong' either in the studio, with the transmitter, or with the receiving set. Such pauses are comparable to plunging a brightly lighted theatrical performance into complete darkness, thus abruptly breaking the trend and creating a feeling of unreality which interferes with perfect continuity.

"Artists who have made phonograph records are generally the most adaptable to broadcasting, for they are familiar with the microphone. Though these two mediums are apparently dissimilar, a knowledge of recording is an important aid in achieving balance of tone and enunciation.

"Frank Munn, one of the finest radio tenors I know, can scarcely be heard ten feet away from the microphone in the broadcasting studio, so perfectly has he learned, through years of hard work, to modulate his voice, to perfect his enunciation and to dominate the microphone without his voice 'blasting' or becoming distorted when transmit-



Gustave Haenschen, director of Palmolive Hour and other NBC features, who advocates special school of training artists in microphone technic.

ted through the air. And this is the case whether he sings alone, with one instrument, or with full orchestral accompaniment. Yet when Mr. Munn appears in concert his voice easily fills a large auditorium.

"Merle Johnston, saxophonist, has made a thorough study of microphone technic since the early days of broadcasting. The importance of this can be seen when one is told that Mr. Johnston appears either as soloist or with his saxophone quartet on nine different weekly features arranged by the National Broadcasting Company. He conducts one of these programs and has a saxophone school in which particular attention is given to radio performance.

Preventing Distortion

"I HAVE been present at many rehearsals in the NBC studios when concert pianists of world-wide repute have been instructed, often despite almost violent protests, in what they must do in order to avoid their playing being distorted. Without this instruction their crescendos would invariably 'blast' and their pianissimos fade out completely. A quick man at the control room dials can better this condition at times; but when a soft passage is directly followed by a loud one, there is seldom time to change the dials quickly enough, and the result is worse than if they had been left stationary. When pianists once learn the trick of microphone presentation, and have listened to and watched others from the control room, they invariably grow enthusiastic and realize that this technic must be mastered before they can hope to give satisfactory air performances.

"The next few years will inevitably show many more musicians that, whether they are experienced artists outside the broadcasting studio or not, they must study radio technic carefully or they will not be acceptable as radio entertainers. This is as logical as it was for actors of the legitimate drama to develop a new technic for the screen.

"In addition to presentation technic, musical compositions are being written or specially arranged for air transmission. Many well-known directors have made special adaptations of famous works with a view to their better presentation before the microphone.

Organists Guild Will Meet in Memphis

MEMPHIS, TENN., Oct. 23.—The American Guild of Organists will hold its annual convention in this city next June. Adolph Steuterman is dean of the West Tennessee Chapter, which extended the invitation. Frank L. Sealy is warden of the Guild. The new Auditorium organ will be completed when the Guild convenes, and will be used for recitals. The recently installed organ in the Idlewild Presbyterian Church will also be utilized. It is expected more than 200 delegates will attend.

B. M. B.

"Frank Black, pianist, composer and director of the Seiberling Hour, has achieved much success with his rearrangements of classics into modern form, particularly for vocal transmission. His arrangements for the Revelers, the first male quartet ever to broadcast, and which Mr. Black directs and accompanies, have attracted special attention. His latest success with the Revelers is Rachmaninoff's prelude in C sharp minor, for which he wrote the words and vocal parts.

"The development of any new school for the purpose of general instruction in microphone technic, must of necessity be gradual. It is essential that it be directed by authorities who are themselves competent to instruct, or who are in a position to obtain instructors of conceded ability. The art of microphone technic is becoming more and more important as greater perfection is demanded."

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Boston Hears Koussevitzky

*Gives Stravinsky's
Apollon Musagete*

BOSTON, Oct. 26.—Now that the public has so accustomed its ears to Le Sacre du Printemps as to be no longer shocked by its harmonic tangents, along comes the versatile Stravinsky with Apollon Musagete, (Apollo, Leader of the Muses), a ballet of two quiet and well-bred scenes given by the Boston Symphony Orchestra under Serge Koussevitzky.

Because the music is entirely for strings, Mr. Koussevitzky's audience was disappointed—it wants Stravinsky to be always the jack-in-the-box. But this ballet is unique in original effects. Lacking the timbre of the wind instruments, the music gained in the unreality essential to its mythical story.

Classical Melodies

Apollo is born. He associates with the muses, Calliope, Polymnia, and Terpsichore; he instructs them, in pantomime, and dances with them. Stravinsky has given these nymphs their own personalities. Terpsichore, evidently Apollo's favorite, must surely be a lovely creature, for the beautiful melodies, classically simple and yet not academic, are far more indicative of her charms than any ballet dancer we have ever seen.

Several times, in the coda and apotheosis, there is a pause in the pastoral breezes, and the fiery Stravinsky breaks loose with some of the devilry of Le Sacre—using pizzicati and hurried cello passages, which, however, are short-lived in their reminiscence. There is a new and enticing melody for every pantomimic incident in the ballet to show that, as Apollo is a man of many moods, so Stravinsky is a man of many talents.

A Hungarian Quixote

A suite from the comic opera Hary János, by Zoltan Kodály, brought much applause. Hary János is a Hungarian legendary character of colossal conceit and Quixotic deeds. The Empress Marie Louise is attracted to him; he causes a war; he fights an army single-handed, vanquishes a sniveling Napoleon, and even refuses the crown.

Kodály has utilized Hungarian folk-songs with pleasing effect. He pos-

Violinist to Appear as Piano Soloist

BOSTON, OCT. 28.—ALLAN Farnham, a pupil of Harrison Keller, has been chosen first violinist of the Detroit Symphony Orchestra. Mr. Farnham is also a pianist, and will appear as piano soloist with the Detroit Symphony in the course of the season.

W. J. P.

sesses a charming flair for being deftly apropos; and the incongruity of the tale is not lost, but emphasized, by apt whimsicalities of rhythm and percussion. Especially in the Intermezzo is there a refreshing spontaneity. The suite opens with a tremendous orchestral sneeze, for Hungarian superstition has it that a tale preceded by a sneeze is bound to be true.

An inspiring performance of Schumann's B flat symphony closed this altogether admirable program.

Negro Singer Scores

Abbie Mitchell, Negro singer, redeemed the weak run of opening concerts in Jordan Hall with a recital such as one rarely hears. Her voice, one of the purest sopranos we have heard in Boston, is coupled with obvious culture and satisfying interpretive ability. Duprac's L'Invitation au Voyage and Alfano's Dieu de Grace brought eager applause from the scant audience, scant because Fritz Kreisler was playing to a crowded house across the street.

Besides her lovely upper register, happily unstrained, where pianissimo tones actually sounds pianissimo, Miss Mitchell has a thrilling middle voice, well suited to the spirituals of Will Marion Cook and H. T. Burleigh.

George Brown, young and earnest cellist gave an interesting program on Oct. 16, before a large audience. His list included a sonata in true Italian style, by Locatelli; a beautiful Adagio of Dvorák, and Tre Canti of Pizzetti, the last-named providing an excellent medium for showing Mr. Brown's technique. Of the moderns we had Fauré's Après un Rêve and Ravel's Habenera.

Mr. Brown has a lively rhythmic sense and his phrasing is not without taste, but his tone can be given praise only when he plays very slowly. The unfortunate rapidity of many of his selections showed an unevenness of ability. Arthur Fiedler was an able accompanist.

ELIZABETH Y. GILBERT.

A Veteran Passes



Alwin Schroeder

BOSTON, Oct. 24.—Alwin Schroeder, who for over twenty-five years was first 'cellist in the Boston Symphony Orchestra, died on Oct. 17 at his home in Jamaica Plain. He was seventy-two years of age. Mr. Schroeder was born in Germany and came to this city in 1891 to join the Boston Symphony.

He was also a member of the Kneisel Quartet. He is survived by a son, Rudolph Schroeder, and by two daughters, Mrs. Elfriede Hamblin of Brookline, a former member of the Boston Opera Company and Hedwig Schroeder, a member of the music faculty of Dana Hall, Wellesley.

Conal O'C. Quirke

An O'C. Quirke pupil again comes "into the news" with the appearance of Mignon Sutorius as Laura in Gioconda, opening the season of the Philadelphia Grand Opera Company, Dr. Arthur Rodzinski conducting.



The stars of the cast were Chief Caupolicán, the South American (Barnaba), Ivan Steschenko (Alvise), and Mignon Sutorius, as Laura.

"... Miss Sutorius did her full share to make this scene perhaps the most consistently sung and acted of the entire opera."

—Philadelphia Public Ledger, Oct. 16.

"Miss Sutorius as Laura also displayed a sensitiveness and musicianship that were delightful both in the duet with Gioconda and with Alvise."

—Philadelphia Bulletin, Oct. 16.

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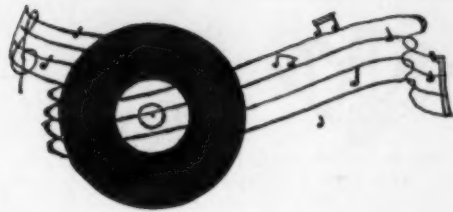
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THE BETTER RECORDS

Reviewed by PETER HUGH REED



RECENT English releases have contained many things of great interest to the musician and the layman. Sometimes, they foreshadow domestic releases, but this is at best conjectural, for many fine things released in England last year and anticipated here have not yet been issued. Two versions of Mozart's E flat symphony were brought out over there in September, one conducted by Weingartner (Columbia) and the other by Kleiber (H. M. V.). Harold Samuel played Bach's English suite in A minor, and popular British artists, Marjorie Hayward and Una Bourne, played Grieg's C minor sonata for violin and piano, both H. M. V.

In the October lists, Joseph Szigeti plays Tartini's sonata in G and the Lerner String Quartet is heard in Debussy's quartet in G minor, (Columbia). An interesting album set, also issued by Columbia, has been made from Bizet's incidental music to L'Arlésienne, rendered by the Paris Symphony Orchestra and a chorus. H. M. V. brings forth Mozart's string quartet in D played by the Flonzaleys. I am sure most of us would welcome an early release here of this set. Nanny Larsen-Todsen, Wagnerian soprano, has sung part of Brünnhilde's final scene from Cötteradämmerung; and Ninon Vallin, French soprano, has given several airs from de Fall's L'Amour Sorcier. (Both Parlophone). Of further interest is the complete recording of Schubert's 'Maid of the Mill' cycle. It is sung by Hans Duhan, baritone with the Vienna Opera. As a lieder singer, he has been much praised on the Continent and also in England, so this album should be a very fine one. (H. M. V.)

Brahms'

String Sextet in G, Brahms, Op. 36; played by the Spencer Dyke String Quartet with James Lockyer and Edward Robinson. National Gramophonic Society, Nos. 105-108.

Brahms has been gradually coming into his own *via* recorded music in the past two years. And well he may—for the finest of his works become the finer with repetitive auditions, as the erudition of his musical thought requires more than a transitory acquaintance. Brahms' music should be considered as a great universal achievement. Dissenters who disclaim his scoring usually turn out to be, as an English critic has recently observed, ignorant of a practical acquaintance with an orchestra. The recordings of the first and second symphonies have proven successful in clarifying certain sections of scores which are not always advantageously heard in the concert hall.

"Brahms . . . may claim the counterpoint of Bach and the structure of Beethoven," writes Hadow in his Studies in Modern Music. "And not only has he entered into the inheritance of these two composers; but he has put their legacies to interest, and has enriched the world with an augmentation of their wealth. He is no mere Alexandrine, no grammarian poet, content to accumulate with a patient and laborious industry the gifts that have been lavished by a previous age; the artistic heritage is not won by right of labor, and its dynasty only falls to those who are born in the purple. Frustration, in short, may copy the work of genius; but genius alone can develop it."

The National Gramophonic Society has brought forward several of Brahms' foremost chamber works. These issues deserve are gratitude of all dis-



LEO BLECH

"modern and independent . . ."

criminating musical people. Recently the society issued the above sextet, a work which, although of extremely elaborate polyphonic structure, is none the less one of great intellectual and spiritual beauty. It may prove somewhat difficult to comprehend upon a single hearing, but since there is a wealth of melody here it justly repays persistent absorption. It is a work, I believe, of which one would never tire. Those who enjoy score reading should derive considerable pleasure in so doing with this set.

Briefly analyzing this sextet, I think the first movement is written somewhat in the manner of the Italian *stornelli*, although the "melodic conversations" here are not brief but of a more lengthy duration. Again in the Scherzo, the same style is encountered, mostly in a rhythmic whimsicality save for a short section of broad humor. There is an introspective quality to Brahms' musical thought in the slow movement and a wholly delightful gaiety in the final part.

The recording of this set is very fine, being both clear and expressive. The augmented Spencer Dyke Quartet does full justice to the score, bringing out the music in an able and convincing manner.

Now the Concerts

Violin Concerto in D Major, Brahms; played by Fritz Kreisler, Leo Blech and the State Opera Orchestra. Victor, Nos. 8098-8102.

Both Mr. Kreisler and the Victor Company deserve the gratitude of music-lovers for their pause in the issuance of musical popularities to give us the Brahms' concerto. It is not that I disparage the former, which too well I realize commercially makes possible this set. The work is nobly played and excellently recorded, save for some uncertain intonations on the parts of the soloist and the orchestra in one or two places. But in a work such as this, these may be expected.

Sidney Grew, English critic, has said some things about this set which are worthy of repetition:

"There can hardly have been for the concerto another player like Kreisler," he writes in the British Musician. "His great mind is now at the high point of maturity, and his technic—before which one stands as delighted as before the work of a master architect or draughtsman, thrilled by the certainty of the

lines and the demonstrated solution of the problems of construction—is apparently more confident than ever. And Leo Blech, and the Berlin Orchestra, who own the traditions of German music, are modern and independent in their conception of Brahms."

What more need be said? Except that I may point out the paragraph quoted from Hadow on Brahms the musician deserves to be remembered in connection with this concerto, as well as with the sextet. The same intellectuality and erudition is encountered in Grews—"from the outset the rich sentiment and the bold diversity of thought and substance must strike upon one's consciousness . . ."

"Witty people in Germany," he also tells us, "used to call this a concerto against the violin, for it . . ." But such witticisms are more common among the unmusical than the musical.

Grew further points out something of great importance, when he observes that "the third record of the first movement contains probably the supreme example of violin music and violin playing the world has known . . . and—the lovely slow movement, related in mood to the Sapphic Ode, with the high and ineffably pure climax of its second side, is, I think, the final distillery of the soul of German sentimental music."

One of Debussy's Last

Sonata for flute, viola and harp, Claude Debussy; played by M. Moise, M. Ginot, and Mlle. Laskine. French Odeon, Nos. 165.243-44-45. Three ten inch discs.

With characteristic finesse and refinement, Debussy has created his sonata for flute, viola and harp. It is not a momentous work, nor one in which he has striven to duplicate his greatest musical impressionisms. It is rather an intimate chamber score, recalling the charm and grace of Couperin and Rameau, a painting in the miniature of simpler thoughts he entertained in his last years.

As Debussy has not sought either grandeur or impressionism, I cannot feel this music expressive of a period of decline. It is one of the last two works which he bequeathed to mankind before his untimely death. It is filled with a wistfulness, a thoughtful serenity of charm and a subjectivity of spirit, which to me already adumbrates his alliance with a world of dreams.

This last quality is closely felt through the intimate proximity of the phonograph, which in one's home seems spiritually to ally the composer and the listener in a closer manner than performing in a concert hall could possibly do. Such works as this, reproducing a fragility and finess of thought, are better recorded for the sensitive, who will find a keener appreciation in their home.

It is not that a degree of greatness is brought out in this work, which could not possibly claim the qualities that some of his larger works have; it is rather a duplication of the delicate and subtle type of beauty which we find pastelled in Debussy's songs. I believe the music-lover who adds this

sonata to his collection will feel gratitude for its projection. Needless to add, it is well recorded and played.

Among Famous Pianists

Shepherd's Hey, and Country Gardens, Morris Dances; played by Percy Grainger. Piano solos. Columbia, No. 154M.

Prelude in D flat, Chopin, Op. 28 No. 15; and Prelude in A flat, Op. 28 No. 17; played by Paderewski. Victor, No. 6847.

Wiegenlied, Schubert-Elman; coupled with Perpetuum Mobile, Novacek; played by Naoum Blinder. Columbia, No. 158M.

Grainger has recorded his two popular Morris Dances in a manner which is inimitably his own. The optimistic playfulness of his music commends it to the attention of everyone. There is something refreshing about its vivacity and charm. Not all composers play their music with the spontaneity and the sparkle which Grainger achieves here. As a recording, the piano tone is good, with just the right brilliance which is in keeping with the music.

Paderewski has played two of Chopin's preludes for his admirers. I cannot say I think he is the ideal interpreter of these compositions, but I can say the recording is excellent and decidedly effective.

Blinder's new disc is delightful. He plays Schubert's Wiegenlied with a wistful tenderness, and a rich tonal quality. Novacek's Perpetual Movement might be better termed a delineation of the wind, because it assuredly suggests the breath of the elements. The freedom from undue sentiment which marks Blinder's performances in this disc makes it his best release so far.

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A Woman Conductor—Wot? Right-o! Says England's Best

By Alice Wildey

LONDON, Oct. 10.—The Stratford-on-Avon Shakespearean Company has sailed for America; but the members have left behind, thanks to the requirements of the powers that be in United States theatres, one person who contributed an invaluable share to their performances. She is Rosabel Watson, the company's orchestra director for a number of years, and one of the finest musicians in England.

It is no easy task for a woman to direct an orchestra in England, even today. Twenty-five years ago such an ambition was madness. A woman could play the piano in a restaurant or a music hall, or organize a singing quartet for a tour; but to be part of an orchestra was unheard of. And as for conducting an orchestra! If ever a job had been designed for man, said the world, it was that. All ears were closed to Miss Watson's protests.

Overruled Protests

But Miss Watson had not conquered her family's objection to her study of the violin for nothing. Playing even that instrument was considered a man's prerogative in those days.

"You might as well learn a trumpet," her father had said.

But she had learned, and now she did not intend any director's "No!" to restrain her. Obviously, the only thing to do was to organize an orchestra of her own, and this, she resolved, should be composed entirely of women.

Miss Watson gathered about her the most promising group of young women musicians to be found. She persuaded them away from the organ and the harp, the fashionable instruments for women at that time, and bought them violins, as well as horns and other unorthodox wind instruments, and helped pay for their lessons.

"Our equipment was not of the best," Miss Watson said. "For instance, my violin and its case cost ten guineas; most of that went for the case I think! But we got on just the same."

It took the war to bring Miss Watson's work into full recognition. Men were not to be found; managers were at last willing to listen to this group of women players with their amazing ambition. For the first time in history an orchestra composed entirely of women was established in Drury Lane Theatre, one of the most venerable in London. And its conductor was Rosabel Watson.

DETROIT.—Five members of the Detroit Symphony Orchestra will teach in the Michigan State Institute of Music and Fine Arts, at Lansing, and in the Lansing schools. They are: Joseph Mosbach, bassoon; Dirk Van Emmerick, oboe; John Wummer, flute; Albert J. Stagliano, horn, and R. Schmidt, first clarinet. They will visit Lansing every Monday. H. A. G. S.

Miss Watson was aware that a director should be able to play most of the instruments in his orchestra. In addition to playing the piano, violin, and double bass, she became the first player of a French horn in England, and so far as is known, in Europe.

Works With Ben Greet

Her orchestra was engaged to play at the Prince of Wales Theatre for an all-star cast production of *As You Like It*. Ben Greet, who was producing Shakespeare in London, had her arrange all the music for his company.



Rosabel Watson, who wouldn't believe a man-director when he said "No," and one of her pupils.

Today, Miss Watson leads the orchestra for the Stratford-on-Avon Shakespearean festivals which are held twice a year, for six weeks at Easter time, and for ten weeks during the summer. Two of the four women bassoon players in England, by the way, are in her group.

Miss Watson's feeling for music is intense. She insists on penetrating to the very heart of a drama in order to decide its accompaniment. Since she has worked with the Stratford Company she has become a Shakespearean scholar in the strictest sense of the term. She knows each one of the plays—and at Stratford a repertoire that is nearly complete is presented—almost word for word. She insists the mu-

sic represent each change of mood, that it respond to every emotional color. To bring this about Miss Watson has gone deeply into tradition, and chosen the best from it. Where that has been lacking, she has taken things into her own hands, and composed music for certain scenes herself.

Thus, for instance, she wrote the theme which is played during the witch scene in *Macbeth*. There is no traditional music for the history plays; something martial is necessary, yet modern music has no suggestion of primitive instruments.

Miss Watson has studied the music of Shakespeare's period intensively, and uses as much of that as possible. As *You Like It* is performed exclusively to music of that time; music by Holst is mostly used for Henry IV, and by Elgar for Julius Caesar. With Henry IV the Bollingbroke March theme is played. Everytime the king appears a few notes of this are sounded. Miss Watson prefers Grieg's music for Hamlet, because it is cold and impersonal. Before the ghost appears there is music from stringed instruments only.

"It is less obvious; strings can melt more," she explained.

Anyone seeing the Stratford performances will notice the large amount of music used. When Falstaff in Henry IV begins *Would That My Kingdom Were a Drum* the orchestra lightly plays a march to suggest the music in his mind. During the banquet scene in *Timon of Athens* the musicians played to suggest music in an adjoining room, as they do in the carnival scene in *Romeo and Juliet*.

"When the new memorial theatre is built at Stratford, we will use less music, possibly," said Miss Watson. "Now it smooths

over all the little rough places that are unavoidable in the crowded conditions under which the actors work.

"Yes, it is necessary to be soaked in Shakespeare. We never use modern music and we never play anything that suggests anything else than Shakespeare. We want them to give themselves up completely to the play."

HENRY WALL IS DEAD

CHICAGO.—Henry P. Wall, sixty-three years old, for eleven years manager of the official program of the Chicago Civic Opera Company, died at the Henrotin Hospital on Oct. 13. He is survived by his widow. Burial was in Tarrytown, N. Y.

The Philadelphia Civic Opera Company will present the American premiere of Strauss's *Ariadne auf Naxos* in the Academy of Music on Nov. 1. The opera will be mounted under the supervision of W. Attmore Robinson, and Alexander Smallens will conduct. Karl F. T. Schroeder is stage director, and dances are to be under the direction of Alexandre Gavrillov.

OTTAWA, KAN.—Two young musicians who are fast developing into real artists, were heard recently in the persons of Louise Palmer Walker, violinist, and William Harms, pianist. Their program consisted of Brahms' G major sonata and the César Franck sonata, in addition to solos.

Gotham's Important Music

(Continued from page 8)

Clock of Lauterbach, Strauss's Ständchen, and several others.

Kurt Ruhrseitz played brilliant accompaniments; few could have guessed from his performance that he had been called at the eleventh hour to the task.

Miss Van Gordon

CYRENA VAN GORDON in her Town Hall recital of Oct. 17, allowed us thankfully to forget that she is an opera singer. Fortunately her program did not contain a single aria. It opened with two Italian airs—Stradella's *Pieta*, Signore and Scarlati's *Gia il sole dal Gange*. The second and third groups were of the accepted and still acceptable French and German songs. These were Chausson's *Le Temps des Lilas* and *Les Papillons*, Poldowski's *L'Heure Exquise*, and Duparc's *Phidyllé*; Liszt's *Die Lorelei*, Korngold's *Ständchen* and Strauss's *Wie sollten wir geheim sie halten*. In all of these the diction was excellent. The widely divergent moods of the peaceful *L'Heure Exquise* and the rollicking Korngold *Ständchen* were so well achieved that both had to be repeated.

Up to this place in the program the singing was of a very high order—worthwhile music sung by a sympathetic artist. The opulent voice was under admirable control, and its power was modulated to conform to the demands of the song-form and to the relatively small hall. The English group at the end was somewhat of a set-down artistically. The John Alden Carpenter *Serenade* certainly deserved better companion pieces than the sweetish *Bring me your tears* of Jessie M. Wise, Gruen's *My Own*, and Gabriłowitsch's *Near to thee*. In these we were allowed to judge some of Miss Van Gordon's mezzo-soprano singing, which is less effective than that which employs the true contralto quality and range of her voice. Top tones were forced and often were not quite up to pitch.

Bohm's *Still wie die Nacht*, among the final encores, was sheer delight.

Alma Putnam's accompaniments deserve special mention; the gossamer *Papillons* of Chausson and the bold and difficult Korngold *Ständchen* were alike played with ease and surety.

Miss Cornell Appears

OLIVE CORNELL, soprano, gave her second New York recital on Sunday evening, Oct. 21, at Carnegie Hall. Her ambitious program consisted of the *Ah! fors e lui* and *Sempre libera* from *La Traviata*, *Regnava nel silenzio* from *Lucia*, *Ah! non giunge* from *Sonambula*, *Qui la voce* from *Puritani*, and two groups of French, German, and English songs.

Miss Cornell has a light, high soprano, whose top tones already have body and brilliance. Good phrasing and diction were in evidence throughout, and the two Bellini arias in particular, with their flute obbligato passages, displayed an excellent technique and facility in coloratura flights.

Among the songs, those of archness and delicacy, such as the Weckerlin *Dormez vous*, were best suited to the voice and style of the singer.

Kurt Ruhrseitz played excellent accompaniments; E. F. Wagner gave the flute obbligati for the arias.

Juliette Lippe's Recital

JULIETTE LIPPE, a New York dramatic soprano who has been studying abroad and appearing as a Wagnerian singer in Germany, returned for a Town Hall recital on Friday evening, Oct. 19. Her programmed list for the most part, was of seldom heard music. The arias were the Rondo from *Titus*, *Ozean, du Ungeheuer* from *Oberon*, and *Ariadne's monologue*. The well chosen lieder were Schubert's *Die Mutter Erde* and *Auflosung*, and Schumann's *Aus dem hebräischen Gesänge*, *Der Soldat*, *Wenn ich in deine Augen seh*, *Ein Jüngling liebt ein Mädchen*, and *Dem Helden*. The final group had songs of Rhené-Baton, Fourdrain, Sinding, and Buchanan. Among the encores, chiefly German, was Strauss's *Zueignung*.

Mme. Lippe (or Lippe-Detmold), let it be said at once, succeeded in making everything she did interesting. Her personality helped; she has remarkable charm and regal bearing. And she has a large and naturally beautiful voice of which she is not yet completely the mistress. Her upper tones, which are really there with considerable lyric charm, are still an adventure. When she failed to manipulate them successfully it was a noble defeat; when she reached them, then there was an expression of pleased accomplishment. An even production would make such a struggle unnecessary, would eliminate the vibrato, and would give Mme. Lippe freer rein for the interpretative sweep of the music. But even now her singing gives real pleasure. Ellmer Zoller was the efficient accompanist.

ARCHIBALD P. DE WEESE.

Davis and Steschenko

ERNEST DAVIS, tenor, with Ivan Steschenko, basso, were presented in joint recital at the Town Hall on Saturday afternoon, Oct. 20. Mr. Davis commenced with two Handel arias. One of these would have sufficed, possibly and at the same time conserved his vocal resources for the Herculean demands which the remainders of the concert made upon him.

His voice is of robust proportions often splendidly resonant. One is frequently disturbed, however, in his interpretations by the too visible effort with which he sings. An excellent diction, too seldom found in contemporary vocalists is strikingly evident in his work. His best performance probably was the *Inference Land* from *Lohengrin* to which he gave masterful consideration.

Distinctly different was Mr. Steschenko both in manner of voice production and in style of singing. Here is a commanding stage presence, a magnificent voice rich and dark in color and, not least, a histrionic gift of notable scope. With a flexibility and pianissimo rarely found in so large a bass voice, Mr. Steschenko made an excellent impression in the *Don Basilio* aria. Excepting Massenet's *Elegy* done in an unpleasantly nasal French, his part of the program was entirely in Russian, each song a picture of fascinating individuality.

Both voices blended exquisitely in a duet from *Faust*. Dr. Karl Riedel was at the piano for Mr. Davis and A. Pressman accompanied Mr. Steschenko.

JOHN M. DAVENPORT.

Miss Greenfield Heard

LILLIAN GREENFIELD, a young soprano, made her New York debut last Sunday afternoon in the Carnegie Chamber Music Hall, assisted by Leslie Leigh at the piano, Nicholas Laucella, flutist, and Carmen Lopez, harpist.

Miss Greenfield, who is well known to radio audiences, has a pleasant voice, particularly effective in the middle range. For an eighteen-year-old artist, she demonstrated good technic and considerable vocal agility, and was undaunted by the intricate cadenzas of such stumbling blocks as Strauss's *Voce di Primavera*, the *Shadow Song* from *Dinorah*, and *Caro Nome* from *Rigoletto*. She was enthusiastically received.

Schoenberger Recital

ABRAM SCHOENBERGER, a young pupil of Leopold Auer and Victor Kudjo, made his New York debut in the Town Hall, Oct. 10, playing Wieniawski's concerto in F sharp minor, and the Handel D major sonata. The program included Tchaikovsky's *Air of Lensky*, Brahms' Hungarian dance No. 1, Wagner's *Traume*, and the Paganini-Kochanski *Campanella*.

Mr. Schoenberger, whose home is in Memphis, Tenn., and who has a few years to go before reaching manhood, displayed brilliant technic, particularly in the Wieniawski fireworks. He had not, perhaps, all the spontaneity and depth of tone that might be required of a mature artist, but, withal, showed an understanding of the essentials of interpretation. Joseph Bonime was the accompanist.

Rita Neve, Pianist

RITA NEVE, a young English pianist and pupil of Artur Schnabel, who made her New York Debut last season, appeared in a second recital in the Town Hall, Thursday evening, Oct. 18, playing the Bach-Tausig *Toccata and Fugue* in D minor, Schubert's *Wanderer Fantasie*, Op. 15, and several American and British novelties.

Miss Neve's playing showed a brilliance and a spontaneity that bordered on perpetual enthusiasm—an enthusiasm that sometimes clouded her effects through a partial blurring of itinerant themes. Felix Borowski's Russian Sonata and Joseph Holbrooke's *Four Bogey Beasts* and Javene's *Pepper Dance*, the latter two being performed for the first time in America, were the novelties of the program which was concluded with Liszt's *St. Francis de Paule marchant sur les Flots*. This was perhaps the most interesting piano program of the young season.

Mr. Webber Sings

WATT W. WEBBER, a tenor from Chicago, appeared in recital in the Town Hall, Oct. 10. His light voice was displayed to advantage in Liszt's *Komm im Traum* and Schubert's *Du Bist die Ruh*. Unfortunately, he ventured out of his range occasionally in such numbers as Handel's *Waft Her, Angels*, and *Deeper and Deeper Still*, wherein his resources found ineffective usage. Alfred Baker played competent accompaniments.

ROBERT W. MARKS.



SIGMUND ROMBERG, composer of *The Student Prince*, *Maytime*, *The Blue Paradise*, *The Desert Song*, and the current New York operetta, *New Moon*, is at work on a new score for the Shuberts. Mr. Romberg has been at work all summer, first writing and then rehearsing the *New Moon*. He also wrote, over the summer, a concert ballad entitled *For You*, which was released recently by his publishers, M. Witmark and Sons.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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Eavesdroppings

Some of the Week's Interesting Remarks on Music,
as Gleaned from the Daily Press

¶ Histories of the growth of civilization, you might think would necessarily take account of so influential an activity of the human mind as the art of music. Yet Mr. Wells, in his prodigious "Outline of History," can find room to tell us that in 1645 the swine pens in the inner town of Leipzig were pulled down, but he has no space in which to tell us that a little over a century after the pigs were evicted from Leipzig, one of the greatest of all contributors to civilization, Johann Sebastian Bach, died in the same town, after having created a new world for the spirit of man to inhabit forever. Mr. Wells records that in 1774 Clive committed suicide, but not that four years earlier, Beethoven was born. Yet the very first words of Mr. Wells's "History" are an announcement that it is "an attempt to tell, truly and clearly . . . the whole story of life and mankind"—a "whole story," apparently, that can include the pigs of seventeenth century Leipzig, but not the emancipator of a great art.

Lawrence Eilman in the *New York Herald-Tribune*.

¶ Although Americans are supposed to prefer Punch, Life really used to be quite funny sometimes. Now, like Musical America, it is trying to be as impertinent as the New Yorker.

A. Sloper in the *Boston Transcript*.

¶ If the audiences have shown favoritism and partiality, flocking to Bach and by comparison cold-shouldering Tchaikovsky, Sir Henry Wood has approached everything in that judicial manner which makes him the conductor *par excellence* of a long and varied series of programmes. He never seems to lose interest in what he is doing, and manages to show and to arouse in others the same keenness during his hundredth (or, perhaps, even thousandth) performance of a piece as at the first.

The *London Times*.

¶ The fact is that a modern orchestra is trained to the utter passivity and infinite susceptibility of a hypnotic temperament. It has surrendered its will like a woman in love, and woe to the performance if the master lacks vitality and art to stir its nerves to an intensity of vibration!

Richard L. Stokes in the *New York Evening World*.

¶ I did not take up singing because I wanted fame, but because I wanted to sing.

Rosa Ponselle in an interview in the *New York Telegram*.

¶ Where are the students?

It has been apparent for some time that either students of music in Kansas City are chiefly "playing about," or that they have no idea that they are missing opportunities of the first magnitude. The sale of tickets for the three important musical series this winter confirms the impression.

Neglect by the students is the only important neglect. It does not matter what their elders do, so far as the future of music is concerned. They may play bridge twenty-four hours a day, and the net result, musically, will be the same.

Kansas City Star.

¶ A reasonably comprehensive survey of music that has endured fails to bring to attention any salient example of music written with the primary purpose of incarnating its day.

Oscar Thompson in the *New York Evening Post* (N. Y.).

¶ Opera traditions are made up largely of recollections of artists memorable in classic parts.

Alexander Fried in the *San Francisco Chronicle*.

¶ We in America are so accustomed to taking our music as if it were second hand, that is to say, as both created and performed by foreigners, that many may instinctively have assumed that F. V. van der Stucken, long as his name has been familiar to us, was a foreign product. His name indeed fully indicates that by blood he is a lowlander of Europe, but it happens he was born as far from that part of the world as Fredericksburg, Tex. That was away back yonder, October 15, 1858, seventy years ago.

Editorial in the *New Orleans Times Picayune*.

¶ Clarinet, trumpet and trombone—those three words answer the question constantly asked here: What do you think of the Beethoven Symphony Orchestra?

A body of orchestral performers that includes such artists as Albert Chiffarelli at the first clarinet, Gustav Heim at the first trumpet and Simone Belgioirio at the first trombone, can only be excellent. For one thing, they never would be heard in poor instrumental company, and for another they would give the tone of any group of players distinction.

W. P. Tryon in the *Christian Science Monitor* (Boston).

Board Elects New Officers

Mrs. Ingalls Made
Institute President



Mrs. Albert S. Ingalls

CLEVELAND, Oct. 26.—Mrs. Albert S. Ingalls is elected president, for a second term, of the Cleveland Institute of Music. She is a patron of music in this city, and the wife of Albert S. Ingalls, assistant vice-president of the New York Central Railroad.

The complete result of the annual elections held by the board of trustees is announced by Mrs. Franklyn B. Sanders, director of the Institute, as follows: vice-presidents, Mrs. James E. Ferris, (re-elected), Mrs. Willard M. Clapp and Mrs. Fred R. White; secretary, Mrs. Robert H. Crowell, (re-elected); treasurer, John S. Fleck; executive committee, Willard M. Clapp, E. C. Daoust, Nathan A. Middleton, John MacGregor, Jr., Mrs. John Sherwin, Mrs. Whiting Williams and Mrs. Myron A. Wick; trustees, Mrs. George W. Grandin, Mrs. Price McKinney, Mrs. Clayborne Tirtle, Mrs. A. C. Coney, Mrs. Benedict Crowell and Mrs. Frank B. Meade.

Mrs. Sanders' report showed the past year to have been outstanding in the school's history, a year climaxed by a performance given in the spring as the outcome of work done in the Institute's school of opera. Mrs. Sanders announced also the first contribution to a school endowment fund, from an unnamed donor.

PIANIST MAKES DEBUT

CLEVELAND, Oct. 23.—Opening its recitals on Oct. 12, the Cleveland Institute of Music presented a pianist new to the local platform in the person of Karl Young, a member of the faculty. Mr. Young showed a clear appreciation of styles and a fine taste in *tempi* and dynamics. Mozart's sonata in A was given a delightfully fresh interpretation and emotional interest was aroused in Franck's Prelude. In Chopin's Scherzo in B flat minor Mr. Young displayed maturity in advance of his youthful appearance.

Philadelphia's New Season (Continued from page 11)

by Pierino Salvucci and the Priestess by Sara Murphy rounded out the cast. The stage pageantry was well handled, the chorus sang sonorously and the orchestra gave a good account of itself under the persuasive baton of Alexander Smallens. Both of these performances drew excellent, though not capacity houses to the Academy.

Glorifying Tchaikovsky

Leopold Stokowski glorified the fifth symphony of Tchaikovsky with a performance of thrilling potency in the Philadelphia Orchestra concerts of Friday afternoon and Saturday in the Academy of Music. The program was as follows:

Introduction and Allegro Bliss
Concerto for Violin and Orchestra . . . Schelling

Mischa Mischakoff

Symphony No. 5 Tchaikovsky
Of the Arthur Bliss and Ernest Schelling novelties, the former offering was new to America. First performed in London two years ago (the dedication is to Mr. Stokowski), this Introduction and Allegro disclose a composer of unmistakably individualistic gifts, a master of orchestration and a modernist holding no traffic with wilful eccentricity. Indeed the score is rather scrupulously built in the form of the classic passacaglia. This is a very compact work with poetic implications. Occasionally, but not for long, one catches perhaps a hint of Stravinsky. But Mr. Bliss in the main speaks for himself in cunningly devised beauties which would unquestionably grow more palpable on a rehearing.

Pictorial Atmosphere

The concerto enabled Mr. Mischakoff, concertmaster of the orchestra, to exhibit his splendid technic and rich tone. There is much pictorial atmosphere in this score and the final rondo is directly derived from recollections of Spanish café tunes. In this movement Mr. Mischakoff had to indulge in some old fashioned fiddling of flavorful little jigs done in the Iberian manner.

Mr. Stokowski made the Tchaikovsky symphony sound better than it is. Or perhaps, partisans of the composer might say that his heart had never been revealed before. In any case, the conductor gave a stupendous reading of the score. It was magnificent in tone, stirring, never sentimentalized in emotional appeal, but abounding in exquisite effects of shading and overwhelming in the climaxes. The audience remained in the aisle to applaud for nearly five minutes after the necromancer had laid aside his baton at the Friday matinee.

Princeton Creates New Music Post

PRESIDENT HIBBEN of Princeton University announces the creation of a new post in the department of music—that of choirmaster of the Princeton University Chapel, and the appointment to this post of Ralph Downes, recent organ scholar of Keble College, Oxford, where he trained the choir. Mr. Downes is twenty-four years of age, and studied at the Royal College of Music, London, and at Keble. His name was brought to the attention of the music committee of Princeton University by Dr. Alexander Russell, director of music.

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Size Isn't Everything

The Menuhin Children—Yehudi, already a seasoned virtuoso, and his sister, Hephzibah, who will make her debut this month

By Marjory M. Fisher

SAN FRANCISCO, Oct. 23.—As talented in her way as Yehudi is in his, Hephzibah Menuhin will give her first piano recital Oct. 25, in San Francisco's Scottish Rite Auditorium under the management of Alice Seckels. The place and management are the same as those for Yehudi's debut three years ago.

Hephzibah will not be eight years old until November, and her pianistic experience has been similarly brief. She has had but eighteen months of study—seven with Judith Blockley, and eleven with Lev Shorr. With but two hours daily practice she has attained a degree of proficiency which entitles her to enjoy the same opportunity for self expression that was given Yehudi.

There is no thought of exploitation nor any desire to make Hephzibah (or Yehudi) a professional musician. Her parents are permitting their child to give the concert primarily as an educational experience. They believe that her talent, which amounts to genius, is the natural unfoldment of a cultural training such as the three Menuhin children have enjoyed from babyhood. They all have a well rounded schooling and music has happened to prove their major. Yaltah, the youngest of the children, is also gifted pianistically.

Ready for High School

Hephzibah is as advanced in her general education as she is in her music. She is naturally attracted toward cultural things and is ready for the high school course of study. Her study has always been carried on under private tutors, and her knowledge of French literature surpasses that of many university students. Yet she remains a normal, healthy, chubby child who can beat Yehudi at running and who takes keen delight in standing on her head!

She began her piano study, at four and a half with Mrs. Blockley. In seven months she had covered the amount of work accomplished in four or five years by an average student. Hephzibah resented the time taken up by conversation between her mother and Mrs. Blockley, and scorned the idea

that she could possibly be tired at the end of a two hour lesson. She will tell herself of "scolding" because her mother and teacher talked too much at lesson times. And Mrs. Blockley confesses she used to be afraid the Society for Prevention of Cruelty to Children would take steps against her for allowing the child to remain on the piano stool for two hours!

A Small Right Hand

Mr. Shorr, a graduate of the Petrograd Conservatory who has concertized through the east and Russia and appeared with Misha Piastro, says there is nothing in the way of scale playing that Hephzibah can not do. Yet she can barely stretch an octave with her right hand, although she does not have to break them with her left.

Hephzibah learned Bach's Italian concerto in a month, and the Beethoven sonata, Op. 26, in three weeks. Chopin's Fantaisie-Impromptu became hers in three days. She plays the piano because she wants to, and has natural musical feeling. When Mr. Shorr cautioned her one day—"Don't get excited," she replied, "What does that mean, 'excited'?" But she is spontaneous, and joyous, greeting friend or stranger with outstretched arms and a face wreathed in smiles.

Asked to play, she touches the keys with a power that is astonishing. Her facial expression becomes serious as she grows engrossed, the while rippling runs, marked brilliancy, and artistic poise in matters of rhythm, nuance, and feeling appear irreconcilable to the picture which meets the eye.

Her Program

Hephzibah will play the following program at her debut: Beethoven's sonata, Op. 26; the Italian concerto of Bach; Weber's Rondo Brilliant; the Fantaisie-Impromptu by Chopin, and Weber's Perpetual Motion.

Her repertoire includes a Mozart concerto, which she plays with Lev Shorr at the second piano. There is a possibility that Hephzibah will play this work with the San Francisco Symphony before the year is out.

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A Portrait of Ernest Hutcheson

—Juilliard's New Dean—

"Gentlest Rod of Forceful Discipline"

By Gretchen Dick

CHICAGO music critic said of Ernest Hutcheson, "he has an encyclopedic mind." His friends say, "He has a twinkle in his eye," while his pupils, his publishers, his audiences and his managers say, "I wonder what he is thinking about." Be it said that to get to Ernest Hutcheson you have to get past iron doors, a row of formidable secretaries, a series of inner rooms and outer corridors—and the whole array that has protected the new Dean of the Juilliard Graduate School from reporters and cameramen. Then he is found at last, not formidable but the very gentlest rod of forceful discipline that ever ruled an Institution that has but recently inherited the Juilliard fifteen million dollar bequest.

At the age of four the young Ernest was so good a pianist that he played Liszt fluently. At the mature age of five, he played this same composer and other classicists in public on an extended concert tour throughout Australia. He was so small that when a run appeared on the music he had to take a stance at the base end of the piano, and run along the instrument as his hands ran along the key board.

Men who have been called "great" personalities in public life and who have fulfilled the name without a press agent or columns of daily press are rare. Ernest Hutcheson is such a man. Literally, one might say that he is four men. He is a teacher, a composer, a piano virtuoso, and now the director, or Dean of the Juilliard Graduate School. This latter appointment, through John Erskine, has brought him more forcibly than ever to public attention and has added a fourth activity to his former three careers. He is

probably best known in the field of music, as among the foremost of piano virtuosos, and as a composer, this Dean of the Juilliard School and matinee idol of the piano, is so important and worthy that Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra gives "First Performances" of his works with that foremost among American orchestras. As a teacher and musical counsellor he is so sought after that we find him in the capacities of instructor and helper to a long list of musically famous men and women such as John Erskine, Olga Samaroff, George Gershwin, Guy Maier, Lee Pattison, and the late Oliver Denton.

FROM a distance Mr. Hutcheson presents a slight well-knit figure, unbending, with an air of reserve and sedateness that makes him an eminently fitted Dean of an institution whose work can easily put to use a fifteen million dollar bequest. However, as he begins to talk, his form relaxes and thought conversation a physical transformation takes place. His calm mask disappears, a glitter comes into his eye, and he rambles along in a jolly way, not afraid to call men and women "BIG BUGS," sarcastically or flatteringly, according to their deserts. He laughingly but definitely accuses and exposes the old systems when young music students were, as he describes it, "fleeced" and "rooked." He conforms deliciously to the elastic and somewhat convenient expressions of the day without giving the impression of common slang or a lack of dignity. He is clever, volatile and glib; in fact, so acute in his descriptions that you hardly realize that he is developing reams of interesting things about everything from men to mushrooms. It is more fun to hear Hutcheson tell about John Erskine and other great men than it is to read about them, and he makes mushrooms more interesting to hear about than to taste. It is surprising to

hear this musician talk about mushrooms in their native lair for he makes them more palatable than even an epicure could imagine. He has made so deep a study of the mushroom family that someone has said that Ernest Hutcheson the musician is to mushrooms what Maeterling the poet was to bees. Under pressure, eventually something is discovered of the Hutcheson ideas and ideals on music and the music field.

MR. HUTCHESON is very active in the promotion of Music Associations, particularly in Music Settlement Schools, where he often goes to talk and play to the youngsters. "These schools are doing remarkable work," he sums up after a vivid description. "I consider the biggest pieces of Americanization to be active there. They are bridging a necessary gap in usual and unusual activities and are truly building the broad basis of the future Pyramids of National Development."

There is no one who can tell of rigid school curriculums and serious work in as light and fascinating details as Mr. Hutcheson. As he talks, you hear of an art redolent with beauty and joy and of fun both in study and performance. Though he has much to do with what might be termed the mechanical in art,—teaching, directing, and composing, he will tell you that, "It is not the wheels or cogs which interest me but the movement itself. That is why I am interested from an international as well as a national point of view in the scope and great work being made possible by this bequest. True, we are supposed to be national in scope, but under certain circumstances we may,—now how shall I put it,—well, let us say that we can make foreign entanglements."

"How was I appointed Dean?" A broad smile and a twinkle accompanied the answer, "Well, you see, I was never appointed, I just was it. On my return from Europe this past summer, I had a sheet of the stationery of the Juilliard School thrust into my hands by John Erskine, who was the chairman of the Administration Committee, now the President, and on it was my name with the title "Dean," and that is all I know about it."

CONCERT IS MEMORIAL

Seattle Groups Honor Musician's Memory

SEATTLE.—Many associations in which the late Claude Madden was interested took part in a recent concert held in his memory. They were: the Amphion Society, Arion Liederkrantz, Central Lutheran Church Choir, Elks Chorus, Frederick and Nelson Chorus, Norwegian Male Chorus, Svea Male Choir and the Woman's Century Club Chorus. Soloists were Constance Horn, mezzo-soprano; Silvio Risegari, pianist, and J. B. Richard, baritone. Arville Belstad accompanied. Graham Morgan was chairman of the music committee.

The Seattle Musical Art Society, of which Mrs. Henning Carlson is president, held its first meeting of the season Sept. 19. Addresses were made by Letha L. McClure, Mrs. A. S. Kerry, and Karl Krueger.

The fifth annual singing festival of the Order of Runeberg was held with Martin Carlson as director in chief. Soloists were Beatrice Nelson, soprano; Walter Sundsten, violinist; Magnus Petersen, tenor, and John Sundsten, pianist. Choral numbers, mostly were given with a *cappella*, an ensemble of nearly 150.

SEATTLE, Oct. 23.—The Seattle Symphony Orchestra opened its third season under the baton of Karl Krueger on Oct. 15 in the Metropolitan Theatre, which was filled to capacity.

The personnel of the orchestra has been strengthened, with a gain both in tone, quality and balance. Tchaikovsky's *Pathétique* symphony was given a forceful and colorful reading, contrasts being clearly limned. Modernity was represented by a suite from Prokofiev's *The Love for Three Oranges*, Debussy's *L'Après-Midi d'un Faune* and Casella's *Italia*. The latter-day music was dexterously handled and met with instant approval.

Bring Russian Choir

Women's Federation, University of Washington, opened its concert series, Oct. 16, in Meany Hall, with the Russian Symphonic Choir under the direction of Basile Kibalchich. A large audience attended.

Bertha Poncy and Myron Jacobson, now residents in Seattle, were heard in a two-piano recital on Oct. 2 under the auspices of Cecilia Augspurger Schultz. Principal numbers were the Bach concerto in C minor and Mozart's sonata in D.

The Olympic Matinée Musicales opened Sept. 24 under the direction of Cecilia Augspurger Schultz. The artist was Richard Bonello, baritone, assisted by Everett Tutchings at the piano. The second Olympic Matinée Musicale was given Oct. 15 in the Spanish ballroom, Olympic Hotel, by Paul McCoolle, pianist, formerly of Seattle, who has spent the last five years in Paris.

Lorenza Jordan Cole, pianist, was heard in recital, Sept. 21, in the Woman's Century Club Theatre.

The seventh annual recital of Kirk Towns' pupils drew a capacity audience to the Metropolitan Theatre on Sept. 30, when seventeen young vocalists sang in costume and with action. Mr. Towns also sang.

Albert E. Markus, bass, was heard recently with John Hopper at the piano.

DAVID SCHEETZ CRAIG.

HOUSTON, TEX.—Many musicians attended the organ recital given on a recent evening in St. Paul's Methodist Church by T. Huffmaster, newly elected musical director. The program was complimentary to the congregation in the last week of its occupancy of the building. Assisting were the choir, and Mrs. Huffmaster, soprano soloist.

H. F.



Ernest Hutcheson among his friends. To the right, Mr. Hutcheson is between Leopold Auer, the famous violin teacher, and Marcella Sembrich, outstanding coloratura of her day—and above Alexander Siloti, pianist, and Paul Kochanski, violinist, stand by. All these are members of the faculty of the school to which Mr. Hutcheson has been appointed Dean.



How Children Stimulate Art

Goossens Speaks About Their Influence

ROCHESTER, N. Y. Oct. 24.—The United States is assured a steady growth in the numbers and intelligence of its musical public, believes Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, who is also connected with the Eastman School of Music. In this growth, Mr. Goossens sees the musical education of children as a stimulus.

"There is every reason to hope much from the reaction of children to music—indeed from the reaction of the child to all beauty and art, provided this contact be not subject to too much disciplinary interference," he says. "There is nothing surer than the instinctive love of the child for romance. This latent, but easily developed quality of romanticism, provides also a means through which musical intelligence may be appealed to, a means of which full advantage isn't always taken.

Instinctive Curiosity

"It is natural for a child to be curious about the sources of things, and about persons and places connected with what he hears and sees. Hearing music and seeing pictures, the child, at first, will not be instinctively as interested in technical details as in the personality of the composer or painter, the circumstances which inspired the work, and its pictorial subject matter. Very often, the child's impulse to surrender to an impression is thwarted at the outset by his attention being drawn overmuch to rather frightening technical aspects of the work in question.

"I have wondered whether much good cannot be accomplished by giving some place in the child's musical education to the more biographical and historical facts of music. I do not mean the mere acquiring of a list of facts, but rather a constant presentation of the romantic aspect of music, the records of which, more than any art, present a wealth of attractive and inspiring detail.

The Romantic Appeal

"Stimulated by this romantic appeal, children will take more pleasure in active participation in the various musical functions of everyday school life. It is a heartening sight to see boys and girls playing in bands and orchestras, singing in glee clubs and choruses. The great number of children who are learning to sing and play will provide the music teacher with ample material from which he can bring to light special talent; a few particularly gifted children will thus enter music professionally under a law of natural selection.

"I take a special interest in the future of music in the schools so far as it concerns the growth of appreciation of orchestras and orchestral music. Musical education has progressed so far in many American cities, Rochester among them, that a good symphony orchestra now seems to be an indispensable factor in civil life. With a young generation which is actually working at instrumental music, and becoming more than ever appreciative of musical performances, thanks to pioneers like Walter Damrosch, cities in this country are automatically creating a demand which will have to be faced. This constitutes a guarantee that the demand will be met; the genius of this people for finding means of supplying its artistic needs is proverbial."

OKLAHOMA CITY, OKLA.—The Rose and the Ring has been chosen by Ralph Soule as the first operetta to be given by the glee clubs of Oklahoma City University.

PLAY IN CARNIVAL



Miriam Bohunek and Ruth Kaufmann, ten year old Chicago musicians, who will synchronize pianos at the Carnival of Saint-Saens.

THE first tour of the Boston Women's Symphony Orchestra, conducted by Ethel Leginska, opened at Bloomsburg, Pa. Later engagements this month are in Williamsport, Millersville, Coatesville, Harrisburg, and Chambersburg, Pa. Bookings for November take in practically every day, and include the following cities: Roanoke, Farmerville, Hampton, Washington, Buffalo, Cleveland, Akron, Ashtabula, Mansfield, Jackson, Benton Harbor, Muskegon, Battle Creek, Upton, Laporte, Milwaukee, Kenosha, Aurora, Beloit, La Salle, Quincy, St. Louis, La Fayette, Danville and Charlestown.

Miss Leginska will appear as piano soloist at many of the concerts. When she does not play a concerto, the soloist will be either Irma Seydel, concertmaster, or Lucille Oliver, pianist. Ten year old Chicago musicians, Miriam Bohunek and Ruth Kaufman, scholarship pupils of Miss Leginska and Miss Oliver, will be heard in the Carnival of Saint-Saens for two pianos and orchestra, at several children's concerts.

SCHOLARSHIPS WON AT SYRACUSE

SYRACUSE, N. Y.—The College of Fine Arts at Syracuse University announces its music faculty has awarded scholarships to students entered in its regular four-year courses.

These scholarships, amounting to \$125 each, have been bestowed as follows: Voice—Francis McLaughlin, Ivan Rightmyer, Janet Harrington; piano—Regis W. Luke, Huldah Jordan, Zilpha Buckley, Rea Reynolds, Warren Angell, Fernando Guenette; violin—John Curtin, John Smith, Murray Bernthal. A scholarship of \$125 was divided between Irene Cooper, pianist, and Leland Hugh Benedict, public school music.

Mr. and Mrs. John R. Clancy of Syracuse have given the College of Fine Arts two additional music scholarships of \$125 each. Mrs. Clancy formerly sang in oratorio and recitals under her maiden name of Eleanor Kopp, touring extensively through the east and middle west.

OKLAHOMA PROGRAM

OKLAHOMA CITY, OKLA.—The New World Symphony and Finlandia will be principal numbers at the first concert of the Oklahoma City Symphonic Orchestra on Nov. 12. Sixty-five players are to take part in this year's programs, Dean Frederik Holmberg, conductor, announces. E. W. F.

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Enters Upon New Decade

Cleveland Orchestra Begins Eleventh Year

CLEVELAND, OCT. 26.—The Cleveland Orchestra began its eleventh season in Masonic Hall on Oct. 11, playing the following program under the baton of Nikolai Sokoloff:

Overture to Euryanthe.....Weber
The Swan of Tuonela.....Sibelius
Iberia.....Debussy
Symphony, No. 5.....Beethoven

The auditorium was filled with an audience which gave conductor and players a rousing welcome. The historic significance of the occasion was not overlooked, everyone taking pride in the orchestra's well-established position not only as the city's leading musical organization, but as a foremost symphonic ensemble in the United States.

The program, chosen from works found in the orchestra's repertoire during the ten years of its existence, was brilliantly played. A feature in the Sibelius number was the English horn solo of Philip Kirchner.

HELEN BARHYTE.

HARPISTS FORM GROUP

HOUSTON, TEX.—One of the few groups of harpists in America is the Mildred Milligan Harp Ensemble, having a personnel of six, which is augmented to fourteen as occasion demands. The ensemble was organized by Mildred Milligan three years ago with a group of her professional pupils. Members include Ruth Witte Lane, Ann Rankin, Imogene Kinzbach, Arabella Dodgen and Edith Edgar.

• To Start Concert Season • ✓ To Protect

Composers

Copyright Extended to American Artists

WASHINGTON.—The copyright office of the Library of Congress publishes the text of the copyright convention creating the International Union for the Protection of Literary and Artistic Works, signed at the recent conference held in Rome, Italy. The United States was represented by an official delegation, although the American government was not one of the signatories of the convention. Delegates representing fifty-three countries were in attendance, but not all of them signed.

One of the purposes of the meeting was to provide copyright protection for American composers and writers in foreign countries, in view of the fact that the United States is not a member of the union. Covering this feature, Dr. Solberg, United States registrar of copyrights, issues the following statement.

"An American composer or author wishing to protect his work throughout the countries that belong to the International Copyright Union can secure such protection by making first publication of the work in Great Britain, which country is a member of the Union, the convention giving protection to all works first published in any country so adhering to the Union, even though the composers or authors are national of a non-member country."

A. T. M.

PORTLAND, ORE.—Recent soloists at Reed College were James Stevens and P. A. Ten Haaf, baritones; Albert Creitz, violinist, and Edith Woodcock, pianist.



OLIVER STEWART, TENOR

HOME from an extensive stay in Europe, Oliver Stewart, tenor, will appear in a joint recital with Isabelle Burnada, contralto, in Steinway Hall, New York, on Nov. 21. This is to be the first of a series of intimate musicals given under the Betty Tillotson Concert Direction. On Oct. 11 Mr. Stewart appeared on the Spanish day program given in the Waldorf Astoria Hotel, under the auspices of the National Opera Club. This was the first time Mr. Stewart ever sang songs in Spanish publicly. He was also soloist for the Riverside Glee Club on Sept. 26.

During the present season Mr. Stewart will specialize in concert work and

will make several appearances with Miss Burnada and Emily Roosevelt, dramatic soprano. He has been engaged for appearances in Briarcliff, Stamford, Jersey City, Montclair and Bronxville.

Mr. Stewart made his New York debut in the Town Hall last March. Concert engagements in Europe and further study abroad followed. He studied with Edoardo Garbin and Cadore, and coached with Richard Barthelmy in French roles. He has been heard in concerts in Venice, Vienna and other cities. Mr. Stewart received the foundation of his training in musical comedies and light operas. Later he became a leading tenor of the English Grand Opera Company and appeared with the State Symphony Orchestra.

Mr. Stewart has devoted the major portion of his time during the last three years to recital and oratorio engagements, singing in Messiah, Elijah and similar works. He is soloist in the Park Avenue Baptist Church, New York. Mr. Stewart is under the exclusive management of Betty Tillotson.

The People's Symphony Concerts announce a series of six artists' recitals "for workers and students" at the Washington Irving High School, New York. The series includes Horace Britt, 'cellist, Nov. 16; the Russian Symphonic Choir, Dec. 14; Erna Rubinstein, violinist, Jan. 25; Elly Ney, pianist Feb. 15; Mieczyslaw Münz, pianist March 8; Michio Ito and company "in pantomimic interpretations," April 26.

PITTSBURGH.—The Pittsburgh Chapter of the Organists' Guild gave its first dinner of the season recently in the Rittenhouse. James Philip Johnston, dean, presided. Forty members attended.

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Magicians of Aesthetics

(Continued from page 5)

her last summer in her studio at 9 Delambre Street, Paris, a few weeks previous to her tragic death.

Russia was to Isadora Duncan the country of her emotional dreams and unforgettable souvenirs. Whenever she spoke of Russia or her Moscow School, she did so as if she were speaking of something sacred.

"I have an American body, an Irish mind and a Russian soul," she said. "My most enthusiastic audiences, admirers and critics have been the Russians."

She told me the story of her Russian appearances under the monarchical régime and under the rule of the Soviets.

"Oh, how I love those kids of mine in Moscow, you have no idea!" she exclaimed. "Most of them are poor girls, have suffered and bled under the revolution, yet they are actual angels—so beautifully built, so emotional and sensitive to musical designs. I have often a mad desire to visit them and watch them floating to and fro like magic flowers to the music of a Schumann, Tchaikovsky or Gliere."

"Why don't you settle in Russia? Why do you stick to this cynical Bohemia of Paris?" I asked her.

"How can I?" she replied with her usual melancholy smile, suggestive of suppressed longing. "My soul will live in Russia after it has left this body. You know that I believe in re-incarnation and Moscow will be my Valhalla in the life to come."

Afraid to Return

She paused, offered me a glass of wine, and continued:

"To tell the truth I am afraid to go to Russia. I feel in Moscow the presence of my beloved Essenin. I see his phantom looking at me. Essenin committed suicide, as you know, by cutting the vein of his hand. He wrote a poem to me while bleeding to death, wrote it with his blood, burnt it to ashes and swallowed those, moaning that he wished to have his spirit hover around me day and night. Now that phantom haunts me. Essenin was a genius and had great spiritual powers, only he did not know how to use them. Since his death I am unable to be my former self, to dance and enjoy life. I wish I could go to Russia and not be annoyed by his mournful phantom."

Isadora then spoke of her views relating to spiritism and of the future dance she expected would come from Russia.

"But how about America in that matter?" I interrupted.

"America would be a lovely land if it was not in grip of commercialism—everything business, and such a fuss about the labels and surface polish of this and that, which I hate. I hate the idea of standardization that eats up the lovely American individuality. People first rave after money, then they get bored by it, and finally they have trouble in getting rid of it. Only business and politics are serious in America. Everything else is a joke. America will be a fine country after a good revolution."

The Mystery of Rhythm

Isadora's favorite subject was the philosophy of music and dance.

"Rhythm is a mystery to me," she said. "It either makes me lively, gay and happy or it depresses me and puts me into a trance in which I can stay for days. I am terribly sensitive to weird sounds, weird rhythms and weird figures. A gargoyle haunts me for days. Each country has its specific rhythms as has each human individuality. I can best stand the rhythm of Paris. It is soothing. I have tried to change my rhythm for each dance, so as to make it contrast, but it is a hard thing to get. There is an objective and a subjective rhythm. Russia

develops the subjective, America the objective rhythm."

As the idea of a plastic pose had become a second nature to Mme. Duncan, she always lay on her couch or sofa in a classic posture with a colorful scarf of Mme. Desti draped about her figure as if she were executing a poetic dance.

"You know that the dance has grown to be such a subconscious factor with me that I feel, even when I lie down to sleep, that I am continuing a long pantomimic display," she continued after a short pause. "Life to me is a perpetual dance. Therefore dancing on the stage seems sophisticated and false to me. From a cosmic point of view we are perpetual actors and dancers on the stage of life, only we fail to see our personal theatricality and take everything so seriously."

At the Root of All Evil

"The thing taken most seriously in this world is money. People simply sell themselves for money, and money is the cause of all the trouble with the contemporary music and the dance. Artists, dancers and musicians want to make money with their art, and deliver a divine message to hardware. You know that there is not a single singer, dancer or musician who is not thinking first: 'What do I get out of my doing so and so?' Business is the first question of our geniuses and virtuosi, and that is the reason they become nothing but cheap salesmen at the end. All our modern famous musicians and singers, dancers and artists are nothing but salesmen of their sacred gifts, and so they die as prostitutes. Perfectly true! There is not a single big figure among our contemporary celebrities, is there?"

I asked Isadora what sensations she experienced from her dancing and what dancing meant to her in her private life.

"Dancing to me is a sensation of sweet love, bliss and elated emotions," she replied. "As soon as I pose, mimic or gesture with the idea of a rhythmic image, I feel myself floating out of the everyday dimensions of this existence into a higher sphere and lose my material or organic personality. While dancing I am not conscious of being a woman, which I am otherwise. The first slightest rhythmic expression in my muscles transforms me into a sexless, unearthly being. I presume it is something on the order of the religious ecstasies of the ancient holy men—a very marvelous sensation which I am unable to describe."

Only One Ideal

To Mme. Duncan dance was actually a higher feature of everyday life, and not a professional function to be displayed merely on the stage to onlookers who had bought their seats. The idea of paid admission for any aesthetic performances was sacrilegious to her. That was to a great extent the reason of her perpetual trouble with managers, as money had no meaning to Isadora. Her idea was that an artist was a priest or priestess, as she considered herself, for whom there was only one ideal: beauty.

"Beauty to me is the only divine manifestation that there is," Isadora said. "God speaks to us in beautiful music, beautiful painting and beautiful dancing. In Russia the museums of art have become new temples of worship, and the stage there is not a business proposition but an altar. That is the reason I am crazy about that country, irrespective of its many drawbacks and troubles. Music and dancing to the Russians are not entertainments or pleasurable pastimes as they are to the rest of the world, but sacred religious features of life."

"My public appearances in Russia were more ritualistic displays of a

rhythmic religion than artistic exhibitions. That was my reason of founding my school in Moscow, where I spent a year and a half,—the happiest time of my life. I would like to go back there as soon as I have finished my memoirs here, as I hope the haunting image of Essenin will eventually disappear from my eyes and I can enjoy those lovely girls—my Russian children, many of whom are now graduated and working as teachers and dancers in different theatres and schools."

Aid from Soviets

When I was in Moscow I asked Mr. Lunacharsky, the comisar of fine arts, about the Isadora Duncan School and how it progressed with the historic state ballet academy next door. The Soviet government gave a magnificent private house which had belonged to a former tea merchant for the use of the Isadora Duncan School free of any charge, besides supplying fuel, gas and other advantages so that the pupils could not only learn dancing, music and pantomime, but have board and lodging."

"Isadora Duncan and her dancing school have been vital factors to our art students, musicians and the ballet," I was told by Comrade Lunacharsky. "We invited her to stay with us and offered to her a villa free of charge. Her influence on our dancers, musicians and dramatists has been far-reaching by warning us of the drawbacks of too much technic and by emphasizing the training of individual faculties. And like her, all her Moscow graduates are marvelous individualists. The secret of Duncan's dance was her motto: Be Yourself."

I asked how he compared the Duncan girls with academic ballerinas.

"It is perfectly true that our academic ballerinas have far greater technic and superior command of their bodies than the Duncan girls," he answered. "Our academic ballerinas have doubtless a superior versatility and more seasoned training for strictly choreographic performances, but they lack the natural charm in simple lyric dances. Our ballerinas are epic artists, whereas the Duncan dancers are marvelous lyric troubadours."

According to the Moscow musical critics, S. Bugoslawsky and Drosdow, the best features of dances by the Duncan girls are their ensembles in lyric scenes, their naturalistic valse and graceful group legatos. Their natural power lies in rendering the poetic imagery of a composition, in music with themes that are more lyric and dramatic.

New York Programs

Doris Niles and her ballet will begin the New York season in the Gallo Theatre, Sunday evening, Oct. 21. Miss Niles is well known for her exquisite solo dances and excels in interpreting modern composers.

It is rumored that Miss Tamiris, the first American dancer invited to perform at the international festival at Salzburg, will give a surprise recital in New York in November, repeating some of her successes at the Salle Rudolph Steiner in Paris last summer. Noteworthy among these were Gruenberg's Harmony in Athletics, Gershwin's Rhapsody in Blue and John Powell's Circus Sketches.

PENS JAPANESE OPERA

An American journalist has written the libretto of a Japanese opera composed by Iamada Kusaku, one of the well-known Japanese composers. This opera will have its première in Tokyo and will subsequently be heard in the United States. Percy Noel wrote his blank verse in English and it was translated into Japanese for the performances in that country. When heard here it will be sung in English.



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Oberhoffer Is Detroit Guest

*Leads Orchestra With
Horowitz As Soloist*

DETROIT, Oct. 23.—Appearing with the Detroit Symphony Orchestra, Emil Oberhoffer, guest conductor, and Vladimir Horowitz, piano soloist, received a tumultuous welcome. It had been several seasons since Mr. Oberhoffer, who formerly conducted the Minneapolis Symphony Orchestra, had appeared in this city, and the concert marked Mr. Horowitz' local debut. The program contained the Lenora overture, No. 3, of Beethoven, Sibelius' first symphony, and Rachmaninoff's third concerto in D minor.

Sunday Series Opens

The Sunday afternoon series of the Detroit Symphony was opened on Oct. 14, with a Belle Isle request program, conducted by Victor Kolar. The program included Grieg's Triumphal March from Sigurd Jorsale, Offenbach's overture to "Orpheus," Liszt's second Hungarian rhapsody, an excerpt from Jocelyn with Mr. Schkolnik and Mr. Miquelle playing the violin and 'cello solos; Strauss' Tales from the Vienna Woods, a movement from Tchaikovsky's Pathétique symphony, Weber's Invitation to the Waltz, selections from Herbert's Eileen, the overture to Tannhäuser.

The women's committee of the Detroit Symphony held its first fall meeting in Orchestra Hall on the afternoon of Oct. 17. An address was given by Dr. Leo Franklin, and Mr. Kolar conducted the following program: Overture, A Midsummer Night's Dream, Mendelssohn; Tchaikovsky's March Miniature from the first suite; The Fight of the Bumble Bee, by Rimsky-Korsakoff, and Sibelius' Valse Triste.

Mr. Kolar then introduced Mr. Oberhoffer, guest conductor of the subscription concerts, who conducted his own arrangement of Schubert's Valses et Nobles Sentimentales. This was its first performance by any orchestra.

Jeritsa Comes First in Detroit List

DETROIT.—The Masonic Auditorium concert series was opened by Maria Jeritsa on Oct. 17. Operatic arias from Hérodiade and La Gioconda had prominence on her program, which also gave place to songs by Hahn, Holmes, Brahms, Schubert, and Fenner. Encores were from Tannhäuser and Cavalleria Rusticana, in addition to When Love Is Kind. Assisting artists were Bernard Ocko, violinist, and Emil Polak, accompanist.

HELEN A. G. STEPHENSON.

DETROIT.—The Tuesday Musicale season was formerly opened with a luncheon on Oct. 16, in the Twentieth Century Club.

CHAPMAN CONDUCTS

BANGOR, ME.—Programs given at the Aroostook County Festival were conducted by William R. Chapman, formerly leader of the Maine Music Festival. These concerts were held in the High School, Caribou, on the afternoon and evening of Oct. 12. Taking part were Katherine Hatch, 'cellist, the Harvard Male Quartet and the combined women's choral clubs of Aroostook. The programs included Chapman's Ave Maria, with incidental solos by Mrs. John N. Brooks; and numbers by Wagner, Handel, Elgar, Dvorak, Forsyth Burleigh, Spross Stickles, Sherwood, Nevin, and Wetherly.

J. L. B.

N. Y. College of Music Celebrates It's Fiftieth Year

The New York College of Music, of which the directors are Carl Hein and August Fraemcke, has begun its fiftieth season with a large increase in students and a few new additions to the faculty, among whom is Karl Jorn, formerly tenor of the Metropolitan Opera Company.

For fifty years this renowned and firmly established College of Music has been a pioneer school for preparing serious minded students for sound musicianship and artist careers, and for training amateur students in the appreciation of good music. Graduates of the New York College of Music have entered careers on the concert and opera stage; they may be found in the foremost symphony orchestras and as well established musicians and pedagogues throughout the country.

The New York College of Music was founded and incorporated in 1878 by Herman Alexander, under whose directorship Theodore Thomas and Rafael Joseffy were members of the faculty. The succeeding director was



August Fraemcke

Alexander Lambert, who added to the faculty such well known artists and pedagogues as Leopold Godowsky, Frank Damrosch and August Fraemcke. In 1904 the present directorship came into effect.

RICHMOND LECTURES

*Spaeth to Give Series
on Appreciation*

RICHMOND, Va.—Beginning Oct. 27, Dr. Sigmund Spaeth will give a series of lectures on musical appreciation under the joint auspices of the Richmond News Leader and the Woman's Club of Richmond. The first subject will be General Appreciation of Music. Other lectures, to be coincident with the appearances of visiting artists will be heard on Nov. 24, Jan. 12, 19, and 28; Feb. 9.

The Virginia Chapter, American Guild of Organists, held its first meeting of the season on Oct. 8. Mrs. Buchanan, president of the Virginia Federation of Music Clubs, addressed the guild on Modern Music, illustrating her lecture with selections from the compositions of Cowell, Goossens and others. Officers are: Dean, F. Flaxington Harker; sub-dean, Louis Weitzel; secretary, Percy Peay; treasurer, Mrs. B. P. Vaden; registrars, P. Paul Saunier and Ruth Davis; auditors, Stephen Huntley and Helen Tremaine; regents, D. P. Powers and Emily Faber.

Janet Adamson gave a recital of soprano operatic arias and modern songs before the Ginter Park Woman's Club on Oct. 17. Her accompanist was George Harris.

Beniamino Gigli, tenor, will appear on Jan. 15. M. McC.

Among the famous artists who have performed in the College in order to inspire the students are: Paderewski, Rachmaninoff, Mischa Elman, Schwarzenka, Godowsky and Max Fiedler.

In 1920 the New York College of Music moved from its historic building on Fifty-eighth street to its modern home on East Eighty-fifth street.

Under the present direction many important additions were made to the faculty, including Rubin Goldmark in the theory department, who remained with the College for a period of fifteen years; Theodore Spiering, Max Bendix, and Hans Wetzler. At the present time the faculty of eminent artists included Hans Letz, founder of the Letz Quartet, Cornelius Rybner, and Mr. Jorn. Mr. Fraemcke supervises the piano department. After concertising throughout Europe and America, appearing as soloist with the New York Philharmonic under Josef Stransky, he retired



Carl Hein

from the concert field upon becoming director of the New York College of Music. The hope is expressed that Mr. Fraemcke will add a program of his own to one of the concerts by the New York College of Music scheduled this season in Carnegie and Town Halls in commemoration of the golden jubilee.

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Stars under Summer Suns



Harriet Case, soprano, spent part of her summer sunning in front of the Kursaal at Lucerne, Switzerland.



Pasquale Amato, baritone, wanders into the garden with his pupil, Claire Alcée, soprano, at her summer home in Fayetteville, N. Y.

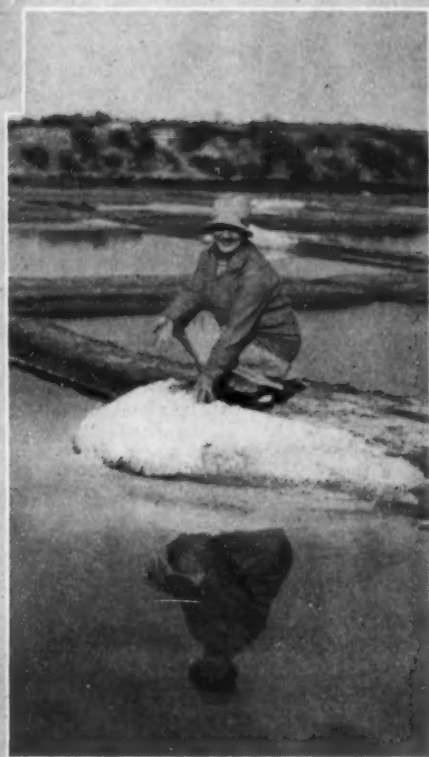


Susan Williams, Boston pianist, found the beach at St. Andrews-by-the-Sea, New Brunswick, delightful.



Charles Wakefield Cadman, the composer, went roaming to Alaska this summer.

A speed-boat on Buzzard's Bay, Mass., provides a thrill for Harry R. Spier, New York vocal teacher, and Alexander Kisselburg, baritone.



Eva Gauthier, soprano, takes her seasoning on the salt marshes of La Paule, France.

Ballet Paints Dancer's Life

*Mengelberg to Play
Bucharoff's Tone Poems*

The ballet and tone poems by Simon Bucharoff, which have been heard with enthusiasm in Europe, will be introduced to the United States by Willem Mengelberg and the New York Philharmonic-Symphony Orchestra in Carnegie Hall, New York, on Nov. 1 and 2.

The major piece which Mr. Mengelberg has chosen for a hearing in this concert is the bacchanale from Bucharoff's opera Sakahra, produced in 1924 by the Frankfurter Opera under the direction of Clemens Krauss. The opera, laid in the time of the First Empire, recounts the story of a brother and sister, separated in infancy, meeting later, and unconscious of the relationship, falling in love. The action of the bacchanale takes place in Paris, and this ballet is designed to describe the life of the heroine Sakahra, a dancer.

Dedicated to Mengelberg

The four tone poems, composed originally as piano pieces, are dedicated to Mr. Mengelberg, to whom they have been dedicated. They include Reflections in the Water, Drunk, Doubt and Joy Sardonio.

Bucharoff was born in Kiev. When he was eleven, his family came to America and he was educated to be a chemist. At seventeen, however, he abandoned drugs for music and went to Vienna for study. Returning to the United States later, he took up concert work as a pianist, and incidentally taught and composed.

A Lover's Knot

A Lover's Knot, his first opera, was produced by the Chicago Opera Company and won the David Bispham medal. Charles G. Dawes, vice-president, brought the score to the attention of Campanini, it is said.

The success of his first operatic work encouraged Bucharoff to further stage effort, and Sakahra was the result.

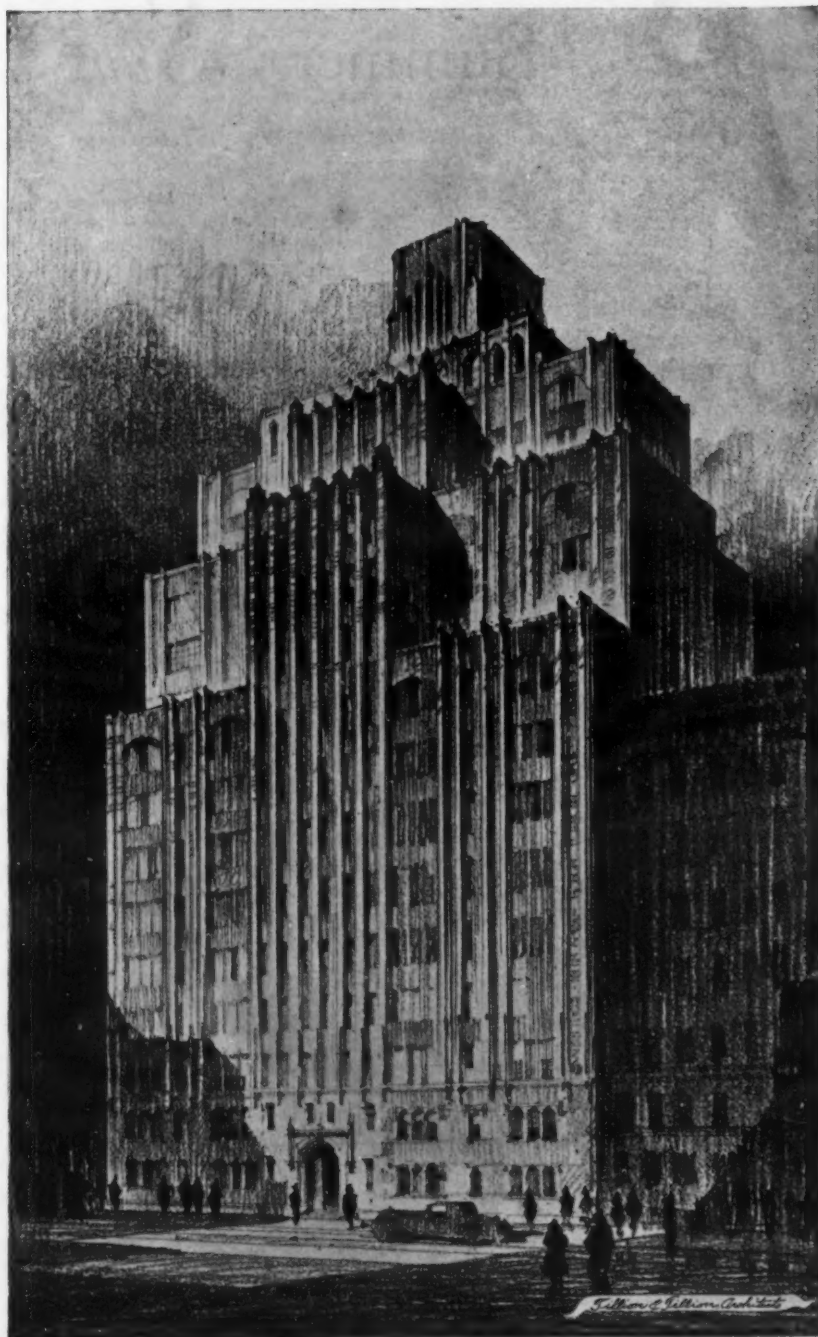
ADDITIONAL NEWS FROM BOSTON

The first concert of the People's Symphony Orchestra will be given Sunday afternoon, Oct. 21, in the Hotel Statler ballroom under the guest direction of Frederick Fischer, of the St. Louis Symphony Orchestra. The program is to contain Tchaikovsky's sixth symphony, the Irish rhapsody by Stanford, a concerto for piano and orchestra by Mozart, and Grieg's overture, In Autumn. Ruth Webb will be the soloist. Miss Webb was born in New York of French and German parentage, and studied under Isidor Philipp in Paris. She appeared with the People's Symphony last season, and was chosen by Alfredo Casella in May to play his Scarlattiana for piano and orchestra in Symphony Hall under his direction.

Singers who will give Sunday afternoon concerts in Symphony Hall are Amelita Galli-Gurci, who will appear on Nov. 4, and Roland Hayes, booked for Nov. 11.

Two operatic singers will make their Boston debuts with Pompeo's Symphony Band in Symphony Hall on Sunday evening, Oct. 28. They are Maria Mantovani, soprano, and Rocco Pandiscio, baritone. Both have sung in the San Carlos Opera Company of Italy. Giovanni Pompeo will conduct an augmented ensemble of sixty.

• New Studios for Artists •



Verdi Square Studios—Sound Proof and Modern

THE Verdi Square Studios, now nearing completion at 160 West Seventy-third Street, New York, claims as one of its chief distinctions sound proof structure. This fourteen story building is the first of its kind in the Seventy-second Street section, which is rapidly becoming the artistic center of New York.

The building is, however, because of its many special features, attracting non-professional people as well as professional. United States Gypsum insulated installation throughout guarantees to the co-owners a degree of noiselessness heretofore unknown except in specially built broadcasting rooms. Incidentally the system employed in all the 143 studios has been placed in the National Broadcasting Company rooms on Fifth Avenue.

Lights Replace Bells

To avoid the nuisance of constantly ringing bells, provision has been made through a system of red, yellow and white lights controlled in the entrance halls, to give co-owners names of callers, telephone messages, etc.

In this day of radio loud-speakers, more perfect sound-producing victrolas, the question of sound-proof living quarters must receive more and more attention at the hands of successful builders.

Among the many novel features of the Verdi Square Studios, is the installation of a large central kitchen and kitchen staff to cook food for the co-owners. This is an innovation in the building field, and like many other original features, is designed to minimize the bother and cost of preparing meals individually.

Cozy Apartments

There are, of course, elaborate studios for instance, the maximum layout of studio, chamber, bath, pantry, foyer and terrace, but probably the strongest interest is in the smaller apartments of studio-living room, bath, pantry and foyer, completely equipped with General Electric refrigerator and pantry cabinet, finished floors, down to the shower curtain, and ready to be lived in, at a very reasonable cost. The low monthly maintenance cost is evidence that the builders have solved the problem of professional people who wish to carry on their professional work and at the same time keep up a comfortable menage in a high grade apartment house.

Among recent purchasers are: Sophie Irene Loeb, prominent writer and social worker, Nathalie Boshko, eminent Russian violinist, Edward F. Brown, writer, Mrs. Dorothy Colby Lawn, Marie E. Williams, singer,

Arranging for More Pupils

*Music Week Association
Provides New Class*

The New York Music Week Association announces through Isabel Lowden, director, that its syllabus for the season will be ready for distribution not later than Nov. 1.

"Great care has been exercised in its compilation," it is stated, "not only to meet expansion of the work, but to make it more flexible for varied types of contestants. This is particularly true in regard to children who have started their musical education later than many others. Heretofore they have not been provided for, but this year a class between the elementary and intermediate grades has been arranged.

Fifty-four Contests

Plans include contests in each of the fifty-four districts of Greater New York. These will open the middle of March, and will be followed by borough contests. The latter will precede the interborough or final contests, which will take place the first week in June. Choral contests and those for church choirs will again be an important part of the program, particularly in Brooklyn, where the initiative of the Bay Ridge Community Center last season encouraged other community centers of that borough to take an active part in arousing interest among choruses and church choirs. There will be the usual special contests for public and parochial school later.

Augmented by new members who were gold medal winners last season, it is anticipated the Gold Medal Winners' Club will take an active part in the season's activities.

"The registration of former seasons, which has always exceeded the 10,000 mark, will probably be increased this season," it is stated, "not only through a much larger registration for the contests on the part of church choirs and choruses, but also through a larger registration of soloists, made possible by additional classes."

The Association's headquarters are at 152 West Forty-second Street.

HOLDS ANNIVERSARY

The University Glee Club of Brooklyn will celebrate its thirtieth anniversary this season, with two concerts and dances. The dates are Jan. 29 and April 30. Both events will be held in the new auditorium and ballroom in the Elks Building.

Among the leading figures in the club's history have been Judge Edwin L. Garvin, William F. Atkinson, Henry E. McGowan, Clinton H. Hoard, Dr. John A. Matthews and Joseph A. McCarroll. Alfred H. Hanson is the club's president.

GIVE KANSAS RECITALS

KANSAS CITY, KAN.—Louise Heaton, is in charge of organ recitals at the afternoon and evening sessions of the Kansas City Kansas Standard Training School, assisted by the following players: Mrs. E. W. Henry, Mrs. Paul Esping, Mary E. Daish, Mrs. S. E. North and Charles McManis.

F. A. C.

Grena J. Bennett, musical critic, Frank A. Wickman, pianist, Stepan DeKosenko, sculptor, George E. Shea, formerly President New York Singing Teachers Association, Herman I. Epstein, lecturer, Gertrude P. McMannis, Ida Steinhart and Mrs. Christine Knudsen, teacher of musical composition.

Tillion and Tillion, architects, designed the building.

Give Luncheon for Symphony

Cincinnati Function Replaces Auction

CINCINNATI, Oct. 16.—If the size of the throng that attended the symphony civic luncheon on Oct. 5 in the ballroom of the Hotel Sinton was indicative, this pre-season activity, sponsored by the auxiliary board of the Cincinnati Symphony Orchestra, of which Mrs. Herman H. Hoppe and Mrs. Jerome M. Sturm are chairmen, will produce substantial results.

The gathering was comparable in size to those which formerly attended the annual auction sales of symphony seats. With this old time function discarded, the civic luncheon provided an opportunity for orchestra patrons to assemble at an appointed place in advance of the season, exchange ideas, plan for the future and otherwise give visible and audible manifestation of that enthusiasm without which an artistic enterprise cannot function successfully.

Comes Across Continent

Nearly 1,000 were present to hear the speaker of the day, Mrs. Artie Mason Carter, founder of the Hollywood Bowl Concerts, who, at the invitation of the orchestra's auxiliary board, traveled across the continent to inspire Cincinnati's devotees of orchestral music.

In the absence of Nicholas Longworth, who was to have presided, that office was discharged by Murray Seashongood, Mayor of Cincinnati, a patron of music and an ardent supporter of all things artistic. Speakers included William Cooper Procter; Louis More, representing Mr. and Mrs. Charles P. Taft; Rabbi James G. Heller, to whom orchestra patrons are indebted for illuminating program annotations, and Dr. Frank H. Nelson.

"To Enrich Life"

Mrs. Carter told of activity in Los Angeles, the establishment of the Hollywood Bowl where, through orchestral concerts, fine music has been brought to the masses, and the methods used in launching this enterprise. She paid tribute to Fritz Reiner, conductor of the Cincinnati Symphony Orchestra, who appeared as a guest conductor at the Hollywood Bowl in 1926, and Marguerite Melville Liszewska, who was soloist on that occasion. Mrs. Carter proposed that every city ambitious to secure recognition for its symphonic organization adopt this slogan: "For the enrichment of community life."

Subscribes Herself

Mrs. Carter announced she would subscribe for a season ticket to the Cincinnati Symphony concerts of this season, and would delegate somebody to occupy the seat regularly.

An interesting experiment is being conducted in the orchestra offices, where new subscribers are being asked to tell what has attracted them. Roy Hornikel, manager, states that new subscribers are coming in more rapidly than ever before, and he is making a list of "things which appeal to patrons." The element of the "younger generation" was considered in the replies of many new subscribers. Numbers of others said they had been influenced by regular attendants.

GRACE D. GOLDENBURG.

New Orleans.—Among the teachers who have returned from their vacations to resume instruction before Oct. 1 are Gabrielle Lavedan and Julie Boissonneau.

Orchestra Cuts Schedule

Beethoven Out-of-Town Concerts Cancelled

Faced with a financial situation which for a time threatened collapse for its ambitious schedule, the Beethoven Symphony Orchestra last Friday decided to give up all of the concerts it had planned for out-of-town this season and to concentrate its activities in New York.

That the orchestra of 102 of which Georges Zaslavsky is conductor, will complete its list of thirty-five subscription concerts in Carnegie Hall, the Metropolitan Opera House, and the Brooklyn Academy, was assured in a statement by Edward Canavan, president of the Associated Musicians of Greater New York. Mr. Canavan had been in conference with executives of the orchestra since Thursday, when the rehearsal was called off because of failure to meet the \$7,000 weekly payroll.

Must Stick Together

"The Beethoven Orchestra will play at Carnegie Hall Thursday night and Friday afternoon," said Mr. Canavan. "Not only will it play then, but it may be depended on to give every one of the concerts announced. I have personally told the men that they must stick together for the good of music and for the good of themselves."

"Several of our most important underwriters threw up their hands and refused to proceed," said Mrs. Clarence Chew Burger, chairman of the executive committee. "They were perfectly willing to underwrite the New York concerts but could see no reason for spending their money in other communities. We have acceded to them and readjusted our entire program, relieving the sponsors of the cost of more than sixty-five concerts."

"Financial arrangements, which have been concluded, meet with our entire approval."

The orchestra started its third season in an ambitious manner, scheduling

sixty-five out-of-town concerts, with distinguished artists as soloists, in addition to the New York program. But concerts at Waterbury, Bridgeport and Trenton have been played to heavy losses and there was no prospect that better conditions would be met at New Haven and Poughkeepsie.

WELCOME GALLI-CURCI

Lincoln Gives Singer Audience of Six Thousand

LINCOLN, NEB.—Amelita Galli-Curci delighted an audience of more than 6,000 in the University Coliseum on Oct. 17, when she was presented by O. M. Oberfelder of Denver. He came here personally to manage the event. This was Mme. Galli-Curci's fourth visit to Lincoln, and she was forced to add eight encores to the printed program. Her art was supremely satisfying, the artistic climax of the evening being reached in the Mozart—Adam Theme and Variations. Homer Samuels assisted as accompanist and piano soloist, playing in a masterly style. Ewald Haun was the flutist.

Mr. Oberfelder will bring other artists to Lincoln this year.

Ruth Breton, violinist, gave the opening concert of the Matinée Musicale season on a recent afternoon in the Temple Theatre, appearing before a capacity house. Miss Breton played with skill, verve, and with lovely tone; and her interpretation of an exacting program met with warm approval. Betty Baker was the accompanist.

Kathryn Dean of Lincoln won one of the two first places in the Atwater Kent radio contest held over the air from Omaha. Miss Dean is a graduate of the University of Nebraska, class of 1928. H. G. K.

Club Studies La Boheme

Indianapolis Society Opens Season

INDIANAPOLIS, Oct. 23.—The opening meeting of the Harmonie Club on Oct. 15 in the home of Mrs. Charles Maxwell featured study of La Bohème. A résumé of the libretto was given by Mrs. Harvey Martin; the score was analyzed by Pauline Schellschmidt, with Mrs. William Stark giving piano illustrations. Those singing excerpts were Mmes. James H. Lowry, Glenn Friermood, S. E. Fenstermaker, Mary Traub Busch, Jane Burroughs and Leona Wright. Accompanists were Mmes. Charles Vaille, Ross Caldwell, Lucille Ferree and Bertha M. Ruick. Mrs. Robert Bonner is president of the Harmonie Club.

An interesting Jewish program was given in Temple Beth El on a recent afternoon. The music was representative of the Ghetto and of modern life in Palestine. It included The Bells of Palestine and a Lullaby written and sung by the cantor, Myro Glass. Mrs. Isaac Marks was the accompanist.

Walter Flandorf, formerly of Indianapolis, now of Chicago, gave a splendid organ recital in the Meridian Methodist Episcopal Church under the auspices of the Walter League, Oct. 10.

Leon Theremin will bring his ether-wave music to the Murat Theatre on Nov. 26. Ona Talbot announces this attraction in place of The King's Henchman, previously announced.

OKLAHOMA CITY, OKLA.—From a small group of itinerant musicians who came to this city in the early days, the Musicians Union has grown to 275 members and has purchased property at West Sixth Street, where headquarters will be erected.

Sugar Hill Students Give Musical Play



Music students of Sugar Hill, N. H., were the principle actors, singers, composers, and directors of the play, "Master Music," given by them recently under the supervision of Mary C. Nelson, of the Seymour School of Musical Re-education of New York City. The children in the cast, shown above, are, from left to right: Katrina Voorhies, Edith Barbour, Babs Buchanan, Barbara Sims, Betsy Cornell, Vannie Voorhies, Sally Cornell, Betsy Poole, Freddie Cornell, Peggy Blake, Jane White, Mary Ann Victor, Janet White, Allen Victor, Nick Poole, Jack Sims, Tom Victor, Ann Blake, Catharine Blake, and Elsa Voorhies.

Witty Figaro Sings Anew

American Company Gives Mozart His Due

CHICAGO, Oct. 23.—With performances of *The Marriage of Figaro* on Oct. 12, 13 and 15, the American Opera Company again placed in its debt all who love Mozart and those who care for a theatrical performance of style and wit. They are many, apparently, for the two evening performances and one matinée at the Erlanger Theatre were largely attended and enthusiastically received.

All Mozart needed to become popular in his operatic aspect was a helping hand, and the hand of Vladimir Rosing has in this case been both generous and sympathetic. Mr. Rosing has reflected the matchless wit and sparkle of the score in action that is never stilted and that never steps out of the bounds of Mozart's formal but endlessly graceful style.

A New Figaro

There is a new Figaro this season in Howard Laramy. At the first performance his duties weighed upon him somewhat heavily, but by the Monday showing he had grown measurably in the role, and cut his capers with sly ease. Moreover, his vocalism was ingratiating. Cecile Sherman is again the perfect Cherubino and the perfect Mozart singer. Thelma Votipka's Countess was distinguished by admirable vocal resources that fell short only occasionally in the matter of intonation. Mary Silveira's voice was somewhat light for Suzanna's music, but she carried out her histrionic duties with distinct gracefulness. Mark Daniels, John Moncrief, Edison Rice, Peter Chambers, Harriet Eels, Brownie Peebles and Mary Stephan filled the other rôles with seasoned excellence.

Frank St. Leger held the baton over an orchestra that for the most part treated Mozart with discretion as well as sprightliness.

Martha, on Oct. 16, 17, 18 and 19, came next in the young Americans' repertoire. Here again, as in Figaro, Mr. Rosing has translated the high spirits of the score into the stage picture. Rather than novelty for novelty's sake, Mr. Rosing introduces novelty for intelligence's sake. The innovations in Martha are less iconoclastic than in certain other items of the repertoire, but they are no less effective.

The performances were sung with consistent charm and ability by Cecile Sherman, Mary Silveira, Brownie Peebles, Howard Laramy, Charles Hedley, Clifford Newdall, Mark Daniels, Allan Burt, Peter Chambers, and Charles Margolis. Frank St. Leger conducted.

ALBERT GOLDBERG.

WOMAN'S ORCHESTRA IS AIDED BY SORORITY

CHICAGO, Oct. 23.—At a luncheon tendered to members of the Women's Symphony Orchestra of Chicago by members of Mu Phi Epsilon, national honorary musical sorority, a check for \$500 was presented to the organization. This amount was voted to be donated to the orchestra at the national convention of Mu Phi Epsilon in Denver. Many players in the orchestra are members of the sorority, as is Ethel Leginska, the conductor.

A. G.

Chicago's Second Program



Glenn Drake, tenor, with his teacher, Franz Proschowski, with whom he is coaching the programs he will present under the auspices of the Civic Concert Service.

CHICAGO, Oct. 24.—The Chicago Symphony Orchestra, Frederick Stock conducting, Orchestra Hall, Oct. 19 and 20. The program:

Overture, Russian and Ludmilla.....	Glinka
Symphony, No. 2.....	Rachmaninoff
Till Eulenspiegel.....	Strauss
Capriccio Espagnol.....	Rimsky-Korsakoff

Seldom has the fine organization presided over by Mr. Stock played better than it did in this, the second program of the season. The list chosen, of course, was more or less sure fire, but none the less it seemed a rejuvenated and younger orchestra than that to which we customarily attune our ears.

A new spirit seemed to have descended upon Orchestra Hall's commodious stage, and there was at least one fervent prayer that it may linger long and thrive indefinitely.

Propulsive Emotion

The orchestra has always been a technically admirable body. But it has not always matched technical finish with the subtleties of phrasing and color which were apparent at this time. The verve and elan of Glinka's overture were superlative. Rachmaninoff's second symphony, which, as Mr. Stock has made it known to this community, long since became a classic, was tendered a reading wondrously rich in detail and imbued with a never varying autumnal glow of tone. And it had what Mr. Stock's readings do not always have—an emotional propulsive-ness.

In this rare mood of the conductor and superb condition of the orchestra, the result may be imagined when Strauss's masterpiece came up for attention. As an essay in humour, fancy and delectable combinations of tone the performance set a standard which may be equalled again this season but can scarcely be surpassed. Rimsky's *Capriccio Espagnol* also fitted in with the prevailing spirit of enthusiasm and excellence, and received an exemplary performance, marked by displays of virtuosity from most of the first desks.

Popular Schedule Opens

The first of the season's popular concerts by the Chicago Symphony Orchestra was given in Orchestra Hall on

Oct. 18. Mr. Stock was in command, and for the first time in a number of seasons the entire personnel of the organization was heard in a popular program. This was due to the new contract with the Musicians' Union, which abolishes the old Class A and Class B men, and provides for all concerts to be given by the full membership of the orchestra. The usual large and eager audience was on hand, and besides the splendid playing, was entertained by Mr. Stock's confidential remarks, favors which he denies his sober subscribers but lavishes freely upon habitués of the "pops" and children's concerts. The program listed Tchaikovsky's fifth symphony, Dvorak's Carnival overture, Alfvén's Midsummer Wake, the scherzo from Mendelssohn's *Midsummer Night's Dream*, and the last half of the Tannhäuser overture.

Gabrilowitsch Draws

Ossip Gabrilowitsch proved his popularity among devotees of piano playing by filling the Studebaker Theatre for his first recital of the season, on Sunday, October 14. The admiration of the multitude was not misplaced in this instance, for the Russian musician offered much playing of a singularly delectable sort. Beethoven's first sonata in C minor, which opened the program, was perhaps unnecessarily miniature in style, but Schubert's A minor opus in like form was accorded a most sympathetic interpretation. Likewise Mr. Gabrilowitsch caught and projected some of Chopin's most elusive moods, and made the piano glow with the shimmering colors of pieces by Ravel and Debussy.

Marie Sidenius Zendt, soprano, assisted by Amy Neill, violinist, and Edgar Nelson, accompanist, offered an admirable program for her recital in the Playhouse on Oct. 14. Mrs. Zendt is always a welcome visitor, and the fine quality of her art on this occasion made one opine her appearances could profitably be more frequent than they are. With a voice having exceptional purity and a unique silvery quality, Mrs. Zendt combines an exemplary taste, both in the choice of her music and its interpretation. Arias by Bach and Mozart, sung with obligati by Miss Neill, were exquisite examples of classical style and mastery of the flowing phrase. Equally pleasing were German songs of Strauss and Wolf, and a Russian-Swedish group, also with Miss Neill's assistance. The last group in English featured songs by Chicagoans, Edward C. Moore, critic of the Tribune; Eleanor Everest Freer and Clarence Loomis. So popular was Mr. Moore's contribution—a gay, effective song called *The Rivals*—that immediate repetition was demanded. Miss Neill was also heard in a group of solos, in which her familiar breadth of style and earnest eloquence were gratefully in evidence.

The United States Navy Band gave concerts in the Auditorium on the afternoon and evening of Oct. 13. These events were for the benefit of disabled war veterans, and were sponsored by the Quentin Roosevelt chapter of the American Legion, which plans a series of such concerts. Lieut. Charles Benter conducted the band, which proved thoroughly disciplined in all technical concerns and not unaware of musical problems. Besides lighter music, the program listed the final movement of Tchaikovsky's fifth symphony.

Solo Recitals

Eva Gordon Horadesky, contralto, appeared in recital in Kimball Hall on Oct. 16. In a comprehensive program, for which Isaac Van Grove furnished his usual polished accompaniments, Miss Horadesky proved herself an artist of distinction. Her voice is a true contralto, powerful, sympathetic in

Carmen Comes Back Again

American Company Gives Spirited Performance

CHICAGO, Oct. 16.—The second week of the American Opera Company season in the Erlanger Theatre opened with *Carmen* on Monday, Oct. 8. Except that the performance was rather more spirited and moved along at perhaps a higher pitch of excitement than any of last season's *Carmens*, the settings and fundamental plan of Vladimir Rosing's conception were unchanged.

Although there was a new *Carmen* in Bettina Hall, the honors of the evening went to Charles Hedley, the Don Jose, and to Frank St. Leger, the conductor. Mr. Hedley sang for the most part like a young John McCormack. His voice, though not large, was constantly sympathetic in quality, and the clarity of his diction and soundness of his musicianship, manifest in the gracefulness of his phrasing, were of the most promising sort.

Nuances Are Delicate

Mr. St. Leger applied to the immortal Bizet score that same flexibility and regard for delicate nuance that have distinguished his other readings. Unlike most operatic conductors, *fortissimi* are not Mr. St. Leger's only stock in trade. Rather, *pianissimi* are his specialty, and the change is a grateful one. Worthy of mention, too, is the splendid balance he constantly maintains between stage and orchestra.

Miss Hall in the title rôle had youth and spirited vivacity to commend her. But her vivacity was more the well-bred playfulness of a nice American girl than the tantrums of a Spanish cigarette maker. Her voice was pleasant in quality and her enunciation of the clearest, but she must yet learn to sing more frequently in the same key with the orchestra. Miss Hall's sister, Natalie, an original member of the company, presented a charming Micaela.

John Gurney was the Escamillo, singing his scene with plentiful voice and a fair amount of swagger. Peter Chambers, John Uppman, Frederic Roberts, Mark Daniels, Louise Bernhardt, and Thelma Votipka, completed the cast with uniform capability.

At the subsequent performances Brownie Peebles alternated in the title rôle, and Patrick Killikelly, Raymond Koch, Louise Richardson, Neel Enslin, and Dorothy Raynor in other parts.

ALBERT GOLDBERG.

quality, extensive in its lower range and at least ample in its upper. Her style inclines to the emotionally intense, a manner better suited to various Russian songs than to the music of Handel and Beethoven. The audience was large and very friendly.

Eva Emmet Wycoff gave a soprano recital at the Institute of Music and Allied Arts on Sunday, Oct. 14. Clarence Zollicoffer, pianist, and Leonard Keller, violinist, assisted.

A joint recital by Berenice Viole, pianist, and Hulda Blank, pianist, was given in Kimball Hall on Oct. 13, under the auspices of the American Conservatory of Music.

MEMBERSHIP INCREASE

CHICAGO.—Membership in the Chicago Choral Club, organized last June, has increased from twenty-three to seventy-five. Thomas A. Pape, formerly conductor of the Marshall Field Choral Society, is the leader this year, and Edwin Eckersall the accompanist. A concert is to be given in the course of the season, at which Arthur Middleton, baritone, will be the soloist.

Concert Given Festive Air

Minneapolis Symphony
Plays in St. Paul

ST. PAUL, Oct. 23.—The first concert of the orchestral series played by the Minneapolis Symphony on Oct. 17 in the Municipal Auditorium was made conspicuously effective by the very large audience, in gala array for the most part, by the freshness of its enthusiasm, and by elaborate floral offerings delivered to Conductor Henri Verbruggen. Dr. John G. Holland expressed felicitations to the city upon its privilege of hearing symphony concerts at a minimum of financial responsibility, due to its close proximity to an established orchestra guaranteed by a sister city.

Weber's Jubilee overture was the introductory number, followed by Beethoven's fifth symphony, Smetana's symphonic poem, the Molda, and Verbruggen's arrangement of the overture to and Bacchanale from Tannhäuser.

Kreisler Appears

Fritz Kreisler's violin recital drew a large house in the same place the night before. It was an evening of superlative enjoyment, beginning with César Franck's sonata in A, with Carl Lamson at the piano, and containing Mendelssohn's concerto. A group of small numbers was less satisfying. The concert was under the local management of E. A. Stein.

Barbara Lull, young American violinist, was presented by the Schubert Club in a matinee on the same date. She made a delightful appearance, matching the grace and charm of her person with like qualities in her art. Refinement and security marked her playing of the Veracini sonata in E minor, with Marjorie Winslow Briggs as a competent associate at the piano. Then came Lalo's *Symphonie Espagnole*, vibrant and rhythmical within the bounds of good taste. Completing her program were works by Béla Bartók, Schubert-Wilhelmj, Schubert-Kreisler, (Schubert-Elman) and Wieniawski.

FLORENCE L. C. BRIGGS.

Cossack Choir Heard

ST. PAUL.—St. Agatha's Conservatory recital course opened with the appearance of the Russian Cossack Chorus. One outstanding deep bass voice and five others of less noticeable individual quality, but all responding to the alert discipline of Sergei Socoloff, gave distinct character to a program of a *cappella* music by Moiseeff, Davidovsky, Kunz, Kolatlin, Turenkoff, Tchaikovsky, Slavianskaia, Borodin, Zaitseff, Warlamoff. The singers wore Cossack uniforms.

F. L. C. B.

5,000 HEAR PONSELLE IN DETROIT

DETROIT.—The Arcadia Auditorium contained an audience of 5,000 when Rosa Ponselle gave the first artist concert of the season under the auspices of the Philharmonic Concert Company. Miss Ponselle, who was in splendid voice, sang arias from *Norma*, *La Forza del Destino* and *Carmen*, and songs by Paisiello, Schumann, Delibes, Brahms, Ward Stephens and *La Forge*. Her able accompanist was Stuart Ross, who also played piano solos.

FRED LOWER DIES

DETROIT.—Fred Lower, assistant conductor of the Shrine Band and a trumpeter in the Detroit Symphony Orchestra, is dead. Mr. Lower is survived by his widow and two sons, Fred, Jr., and Daniel. H. A. G. S.

Mendoza—All American ✓

By Robert W. Marks

DAVID Mendoza was born in New York. He was raised in New York; studied in New York. He believes that there is actually a connection between music and life.

He does not concede that the American public is as stupid or as unmusical as is legendary.

To appreciate music, he thinks, one must hear music. American music, unlike German music, has never been a public utility. Therefore it has not been like German music. Great American music is for the socially elite. It is not played in near-beer gardens. It is not played at soda fountains or in the great American Kursaal, the night club. It is played by Philharmonic Symphony societies in halls of monied entrance. Or in a mutually exclusive opera house.

A person in moderate circumstances can more easily drive a Packard through the porticoed gates of Lhassa than enter American music halls.

Mendoza has striven to bring orchestral music to the virgin ears of the masses. He has striven to bring about the adjustment that would make music self-supporting. As director of music at the Capitol Theatre, he has put his theories into practice.

Typical Enthusiasm

That musical taste is latent in this country, Mendoza claims, is demonstrated by the manner in which college boys, with untrained ears and no knowledge of notation, form jazz bands. Their spirit is epidemic. Given an opportunity for the development of taste, their's would be a proportionately greater reaction.

Mendoza's judgment is the criticism of the flour, not the grain. He has been through the mill. His musical career began at seven, under Franz Kneissl. Of musical potentialities, with a family to support, he could not continue his violin work in Europe.

Mendoza plugged along and fiddled anywhere. He was not the protege of Otto O'Brien. He was not forever indebted to the generous patronage of Manuel Snookenheim. He was Mendoza. Four years he fiddled with the New York Symphony.

In the music department of the Rialto Theatre in New York, he put the first of his ideas into practice. Leaving the Rialto for the Rivoli, and the Rivoli for the Capitol, he crystallized a few more drops of his native talent. He is now thirty-two.

His first important position came after a long stretch of poverty. Instead of becoming a professional artist he has become an executive. And the fact that the present economic system divorces pure art from simple, essential bread-winning, galls him.

It is not the natural order for a musician to have to accept charity in order to complete his training, he said.

"Presented in the proper way, there is as much demand for good music as for good pictures. . . and if the masses of people had the facilities for hearing it, there would be as much demand for it as for jazz.

Jazz a Misconception

"Jazz is a misconception . . . an abortion. Syncopated rhythm may be a perfectly legitimate medium for an expression of present-day life, and the jazz idiom may be the folk patois of the day, but the present combinations of these are vulgar, tawdry, and monotonous, and on account of these qualities will soon pass. It will destroy itself. Its idiom, however, and its rhythm will take its place in the classical music of the time."

In directing the musical activities of the Rialto, Rivoli, and Capitol theatres, Mr. Mendoza has fed his public standard music well produced. His

patrons took it and like it. Furthermore they paid for it.

His imagination is now fired by the sound film, the radio, and municipal auditorium. He wants to see auditoriums, seating thousands, opened at moderate prices for the advantage of the masses—auditoriums in which the best orchestras under the best conductors can play not for rich dowagers, but for students and working-people.

The radio will work practicable things, he feels. And within the next few years the sound films will exhibit phenomenal things. In the interim he works at a more immediate task; the arrangement of music for pictures. This means more than finding pretty music: it involves the heightening of an emotional effect in a dramatic incident through the production of a counter reaction in the minds of the audience; it involves the invention of leading motifs and fate motifs and effective codas of passages to correspond to every mood of the leading roles.

As a person, Mendoza is nervous and powerful. He is continually in the throes of conducting, whether on the podium or carpet—a mannerism developed through much conversation with European comrades. His hair is long and shows the effect of centrifugal motion. His accent is human. Although born in the manger of the metropolis, he does not umlaut his A's.

Embedded in the second most lucrative profession in the world, he would abandon it for the baton of a good symphony orchestra.

With vision, energy, and genius, Mendoza deserves to be classed among the few musicians of brains who have avoided the comic spirit.

Is Again Butterfly



Tamaki Miura, Japanese soprano, was announced to open her season on Oct. 24 in Philadelphia, appearing in the title rôle of *Madama Butterfly* with the Pennsylvania Opera Company under the baton of Signor Del Cupola.

Pittsburgh will see Mme. Miura on Oct. 29 and 30 in association with Signor Dorlini, a young tenor discovered in Europe last summer by Aldo Franchetti, who will accompany Mme. Miura at the piano. Dec. 1 will find Mme. Miura back in New York, where she will appear in a recital at the International House of the Y. M. C. A. Her offerings will be in keeping with her surroundings, the program consisting of music by Herbert Strauss, Debussy, Puccini and Tchaikovsky.

Bonelli Opens Coast Series

San Francisco Also
Applauds Men's Club

SAN FRANCISCO, Oct. 23.—Richard Bonelli ushered in the concert season with a baritone recital given for subscribers to the Wolfsohn Concert Series, in Scottish Rite Auditorium, Oct. 6.

Comprised chiefly of songs selected for their dramatic content rather than for possibilities of subtle expression, the program revealed the singer's chief merits and principal defects. Mr. Bonelli's voice sounded resonant, young, and brilliant; but he emphasized brilliance at the expense of shading, and his final group was marred by signs of fatigue. He won his audience in *Eri Tu*, which he did with splendid assurance, but sang Handel's *Dunbra mai fu* with full voice throughout, omitting the traditional soft passage work. Fervor rather than contrast marked his interpretation of works by Bossi, Glière, Tchaikovsky, Greig, Schubert, Matiesen, Strauss, Campbell-Tipton, Homer Grunn, Alden Carpenter, H. Hughes, and Walter Golde.

Mr. Bonelli was at his best in Strauss' *Wie sollten wir geheim zu halten*, and in Campbell-Tipton's *Crying of Water*, made doubly expressive by virtue of his excellent diction.

Everett Tutchings was an accurate but unimaginative pianist, both as soloist and as accompanist.

Loring Club Sings

The Loring Club inaugurated its fifty-second season on Oct. 16 with an interesting program for which the members had the assistance of Marian Nicholson, violinist. The Club's work is a labor of love, and its singing reflects joy and enthusiasm, as well as the careful direction of Wallace Sabin, who has donated his services to this male chorus for twenty years.

In such numbers as the *Hunting Song* by Mendelssohn, which require a maximum of spirit and a minimum of sustained tones, the Club is heard at its best. Also in soft passages, there is an admirable balance. Sustained work reveals deficiencies in matters of quality, and *forte* parts disclose weakness in the tenor section. But the group gives good music and imbues it with a whole-hearted spirit.

Lachner's *Evening Peace*, in which Martin Cory sang the solo effectively, was another number well within the capabilities of the Club. Grieg's *Land-sighting* was greatly enhanced by the string orchestra accompaniment. W. F. Stapff sang the solo with pleasing voice and excellent diction.

Works by Beethoven, Abt, Thayer and Hammond and folk songs completed the choral portion of the program which was charmingly augmented by Marian Nicholson's violin numbers. She played music by Kreisler, Handel, Lalo, and Schubert-Wilhelmj with fine poise, beautiful tone, and excellent musicianship. Benjamin S. Moore played her accompaniments with artistry.

MARJORY M. FISHER.

Singer Gives Recital

SAN FRANCISCO.—Amerigo Frediani revealed fine ideals in his recital at the Western Women's Club on Oct. 16. Mr. Frediani has a pleasing voice which is capable of greater development than it has so far experienced. He is an excellent musician, and selected good songs by Italian, French, and English composers, and showed the further good judgment of engaging Margo Hughes as his accompanist. Mr. Frediani has left for New York for two years of uninterrupted study. He has everything necessary to the making of a first class recitalist.

Browsing Through Some Engagement Books

Reinald Werrenrath will give his annual New York song recital on Sunday afternoon, Nov. 4, in Carnegie Hall. His program will include unfamiliar songs by Brahms, Joseph Marx and Wolf. He will also sing Vision Fugitive from Herodiade by Massenet, a group of favorite numbers and a new English ballad, At Tankerton Inn, by Howard Fisher.

Henri Temianka, violinist, appeared recently with the Residente Orchestra at Schaveningen, Holland, and gave a recital in Berlin. His American season opens with a recital in New York, Nov. 15. Later bookings are: in Boston, Nov. 19; Chicago, Jan. 13, and a second New York recital Jan. 16.

Merle Alcock, Metropolitan Opera contralto, appeared in the recent Worcester Festival, singing the part of Dalila in a concert performance of Saint-Saëns' opera.

Fraser Gange, baritone, has been engaged for a recital before the Scottish Societies in the Waldorf Hotel, New York.

Harold Samuel, pianist, is extending his concert sphere beyond the usual territories. On Jan. 23, he gives a recital at Arcadia College, Wolfville, Nova Scotia.

Editha Fleischer, Metropolitan Opera soprano, who made eleven appearances in Europe last summer in the role of Aithra, the sorceress, in Strauss' new opera, The Egyptian Helen, has been cast for the same part for the American premiere at the Metropolitan, Nov. 6.

Katina Andreades, Greek soprano, has been engaged for a recital in Toronto, Canada, before the Women's Musical Club, Jan. 10.

The Revelers, male quartet, who made a European tour during the summer under the management of Hollandsche Concertdirectie Dr. G. de Koos, will return in 1929 under the same direction.

Louise Stallings, who returned recently from an extended tour of the Pacific coast and a seven weeks visit to Vancouver, brought back a golf trophy she won in a women's golf match at Winona Lake, Ind. Miss Stallings' season began on Oct. 19, with a recital at Hollins College, near Roanoke, Va. Her next dates is for Naugatuck, Conn., after which she will prepare rôles in Aida and Faust for performances of the Festival Opera Company in April.

The Kedroff Quartet, consisting of N. N. Kedroff, C. N. Kedroff, T. F. Kassoff and I. K. Denissoff, is making its second American tour this year. The members appeared at the reception given to Viscount Allenby in Carnegie Hall, New York, on Oct. 3, and were scheduled to open their tour in Lancaster, Pa., on Oct. 11, singing at the annual state convention of Pennsylvania Women.

A Juilliard Foundation scholarship, in New York, for piano with Olga Samaroff and for composition with Rubin Goldmark, has been awarded to Paul Bookmyer Noordoff, who was a student at the Philadelphia Conservatory of Music for four years under the late D. Hendrik Ezerman. Since the death of Mr. Ezerman, he has been a member of Mme. Samaroff's master-class at the Conservatory.



Charles Egbert Burnham, music teacher, with Benjamin De Loache, his pupil

Benjamin De Loache, baritone, of Asheville, N. C., took third place in the recent Atwater Kent Contest. Mr. De Loache is a pupil of Charles Egbert Burnham, of Asheville, with whom he is seen in the above picture, which was taken on the roof of the Flat Iron Building, Station WWNC, the day Mr. De Loache left for Philadelphia, where he will continue his studies at the Curtis Institute of Music.

Helen Stanley was announced to open her season as soloist with the Beethoven Association in the Town Hall, New York, Oct. 22, appearing with Ernest Hutcheson, pianist and dean of the Juilliard Musical Foundation.

Allan Jones, who appeared as soloist with the Philharmonic-Symphony Orchestra in New York, and Brooklyn, will give a tenor recital in Plainfield, N. J., on Nov. 22, a re-engagement from last season.

Recital and Concert Management Arthur Judson announce recitals in New York by the following artists: Philip Abbas, Sandu Albu, Fanny Anitua, Martha Attwood, Katherine Bacon, David Barnett, Ethel Bartlett and Rae Robertson, Andreina Materassi Barton, Lillian Bepisch, Sophie Braslau, Dai Buell, Sofia del Campo, Thalin Cavadias, Feodor Chaliapin, William Clark, Austin Conradi, George Copeland, Doris Doe, Julie Ferlen, Sigmund Feuermann, Norman Fraenheim, Rudolph Ganz, Samuel Gardner, Geraldine Geraty, Beatrice Harrison, Herbert Heyner, Vladimir Horowitz, George Fleming Houston, Louise Llewellyn Jarecka, Signe Johanson, Teri Joseffy, Dyla Josetti, Gertrude Kappel, Florence Page Kimball, Jean Kayaloff, Sylvan Kirsner, Jean Knowlton, Max Kotlarsky, Karl Krauter, Dorys Le Vene, Walter Leary, Josef Lhevinne, Nestor Lusak, Constance McGlinchey, Francis Macmillen, Doris Madden, Prince Mohi-ud-din, Angelica Morales, Rachael Morton, Countess Helena Morsztyn, Isabel Richardson Molter, Mabel Murphy, Frances Newsom, the New York String Quartet, Maria Olszewska, Juan Pulido, Giacomo Quintana, Berta Gardini Reiner, Ruth Redefer, Catherine Reiner, Kenneth Rose, Rosalie Saalfeld, Ernest Schelling, Elsie Steele, the Symphonic Singers, Caroline Powers Thomas, Joseph Szigeti, Emilie Rich Underhill, Efreim Zimbalist.

Adeline Howkinson, for two years a pupil of Alexander Siloti at the Juilliard Graduate School, appeared as soloist and accompanist with the Augustana Concert Band in concerts throughout eastern United States, Canada, and the Northern European countries this past summer. Seventy-six concerts were given, thirty-six of which were in the United States and forty in Canada and Europe. Miss Howkinson was graduated in 1922 at the age of fifteen from the Augustana Conservatory in Rock Island, Ill., being the youngest pupil ever graduated from this department. Later she won a scholarship and studied with Alfred Mirovitch for three summers in Hollywood, Cal. In September, 1926, Miss Howkinson played in the twenty-four piano ensemble presented at the Hollywood Bowl under the direction of Adolph Tandler.

Henri Casadesus, viola d'amore player, arrived in America to participate, by special invitation, in the two double-bass recitals by Serge Koussevitzky, at Boston, Oct. 17, and in Carnegie Hall, New York, Oct. 23. Then he sails back to France to continue his tour with the Society of Ancient Instruments, returning to America in January with the organization for a series of concerts in this country.

John Blackmore, pianist and teacher at the Bush Conservatory of Music in Chicago, will tour the Pacific coast in February. Among the bookings scheduled are lecture-recitals at the Bellingham, Wash., Normal School; Pasadena, Cal.; Seattle and Tacoma, Wash. In his lectures Mr. Blackmore will expound the principles of Tobias Matthay, English pedagogue. For a number of years Mr. Blackmore has spent his summers in London studying with Mr. Matthay. At the Bush Conservatory Mr. Blackmore holds courses in the Matthay method.



Mrs. M. B. Wilson

Mrs. M. B. Wilson, a pupil of Mrs. C. Dyas Standish of New York, was one of two artists who chosen to represent Mt. Vernon in the recent Atwater Kent radio auditions which were held in New York.

Charles Naegele, American pianist, has returned to his New York studio after spending the summer at Stillington Hall, Gloucester, Mass. His first appearance was announced to take place before the Schubert Club in Stamford, Conn., on Oct. 24.

Sara Davison, pupil of Virginia Colombati, who sang last year in Rigoletto and Lucia di Lammermoor at Starlight Park, has been booked for a southern concert tour which extends through November. This is her second tour since her debut. Miss Davison's first appearance this season was to be in Dallas, Tex., with the Federation of Music Clubs on Oct. 19.

Anna Graham Harris, contralto, was announced to open her season with an engagement in Montclair, N. J., on Sept. 30.

The Woman's Choral Club of Hackensack, N. J., was to resume rehearsals on Oct. 9, under the leadership of Anna Graham Harris.

The Philadelphia Chamber String Simfonieta announces the engagement of Renee Longy Miguell of the Curtis Institute of Music for its second concert of the season on Jan. 9, in the Bellevue-Stratford, Philadelphia. She will play, with Horace Alwyne, the double concerto in C minor by Bach. The first Simfonieta concert will be given Nov. 21.

Elly Ney has been booked for numerous appearances as piano soloist with orchestras in Europe. Engagements announced were in Dortmund, Oct. 1; Essen, Oct. 2; Munster, Oct. 5; Freiburg, Oct. 8; Cologne, Oct. 15 and 16, in addition to later concerts in Duisburg. Her tour calls for seventy appearances in Germany, Switzerland, Austria, Czechoslovakia, France, Holland and England. Twenty-six of these are with orchestras. Beginning in September, the tour continues until January.

Pupils of Eugene Christy, tenor and assistant professor of voice at the University of Kansas, won the entire local Atwater Kent audition for male voices on Oct. 9. They are: Carl Bratton, tenor, first place; Roland Stover, baritone, second, and Dean Matthews, baritone, third. Mr. Stover is a member of the University of Kansas quartet, chosen from the K. U. Glee Club which Mr. Christy directs.

KANSAS CITY, KAN.—A new studio has been opened by Mrs. H. L. Rushfelt, formerly of Chicago and Des Moines, Ill. Mrs. Rushfelt received her diploma from the American Conservatory, Chicago, where her teachers were Kurt Waniek, John Palmer, John J. Hattstaedt, and Emily Roberts.

The University of Kansas Glee Club Quartet, trained by Eugene Christy of the fine arts faculty, sang at the meeting of national officers and board members of the Kiwanis Club in the Chamber of Commerce Hall, Oct. 17. The quartet is composed of Don Burnett, Robert Kirchner, Roland Stover, and Albert Ewert.

WINNIPEG. — Reinald Werrenrath gave the opening program of the Celebrity Concert Series on Oct. 15 under the management of Fred M. Gee. Mr. Werrenrath was greeted by a capacity audience in Central Church. The fine program included music by Giordano, Legrenzi, Schubert, Grieg, Schumann, Verdi, and Damrosch. A group of Ojibway Indian melodies arranged by Arthur Whiting, made a particular appeal. Clarence Loomis was the musicianly accompanist.

Names and What Their Owners Are Doing

Marie d'Aoust Orr, who specializes in teaching children, recently gave a pupils' piano recital in the League Building, Flushing, L. I. Those appearing with success were: John Albers, Baby Paris, Peggy Paris, Judy Paris, Mary Grace McCann, Elaine LeClaire, Frances Schelhammer, and Helen Schelhammer. On the program were Dum-Dum Deary, Bird Calls Through Ear, Eye, Touch, and Reap the Flax.

Isabelle Burnada, Canadian contralto, who returned from Europe after singing in France and England, will give a New York recital in Steinway Hall, Nov. 21. Oliver Stewart, tenor, will appear on the same program.

The Woodwind Ensemble from the New York Philharmonic Society, with Margaret Nikoloric, pianist, has been engaged by the Stamford Women's Music Club.

Emily Roosevelt, dramatic soprano, will open the Edith Abercrombie Smith series in the Bancroft Hotel, Jan. 6. Isabelle Burnada will appear in the same series, Feb. 3.

Janet Cooper has been engaged by the Little Theatre Opera Company of Brooklyn, to sing the part of the Prince in the *The Bat*, by Johann Strauss, and *Mistress Page* in the *Merry Wives of Windsor*. She will be heard in these operas in the Brooklyn Little Theatre and in the Heckscher Theatre, N. Y., in December and January.

Merry Harn has been engaged by the Middlesex Women's Club, Lowell, Mass., and for the Octave Club, Morristown, Pa.

Marion Armstrong will sing in Flushing in the Dutch Reformed Church, and will make a tour of the maritime provinces late this fall.

Frederic Joslyn, a new addition to the Betty Tillotson Concert Direction, will be heard in Boston and the middle west later in the season.

Edwin and Jewel Bethany Hughes will give their first two-piano recital of the New York season on the evening of Nov. 10 in the Town Hall. The principal number on their program will be the sonata, Op. 34, *bis*, of Brahms, who left two settings of this work, the other being the better-known arrangement in the form of a quintet for piano and strings. In addition to this, Mr. and Mrs. Hughes will give the first New York performance of Siloti's arrangement of the Andante from Bach's C minor concerto for two pianos, No. 3. Other numbers will be by Saint-Saens, Arensky, Rachmaninoff, Arnold Bax, Mary Howe and Daniel Gregory Mason.

Paul Kochanski was listed to begin his season as soloist with the Beethoven Symphony Orchestra, Oct. 25 and 26. This is his eighth consecutive American season. Following these New York appearances, Mr. Kochanski starts on a tour of fifty recitals through New England, the south and middle west. His tour opens in Indianapolis Oct. 28 and closes in Richmond, Va., April 4. On Nov. 15, 16 and 17 he will appear with the St. Louis Symphony Orchestra.

Louis Graveure, tenor, will make a transcontinental tour. At the conclusion of American engagements, he will leave for Europe to continue the operatic career he commenced in leading German cities last spring.

Renée Chemet, French violinist, was scheduled to play with the Padeloup Orchestra in Paris, Oct. 21 and 22, and in Lille, Oct. 27. She then proceeds to England for a number of engagements prior to sailing for America in December. Her New York recital will be on Feb. 4.

Maurice Maréchal, 'cellist, will open his third American tour at St. Louis in January.

Max Pollikoff, violinist, graduate of the Curtis Institute of Music in Philadelphia, returns to the concert stage, Nov. 12, in a recital at Carnegie Hall, New York. He will play the Glazounoff concerto, the Nardini sonata in D and a number of shorter works.

Paul Whiteman and his orchestra are on a ten weeks' tour of the south, southwest and middle west. They will return to New York shortly before Christmas.

Maria Jeritza, having concluded her season with the San Francisco and Los Angeles opera companies, was announced to sing in Detroit, Oct. 17, and in Columbus on Oct. 19. She has returned to New York to rejoin the Metropolitan Opera Company.

The Adesdi Chorus, conducted by Margarete Dessooff, has taken up its work for the season. Miss Dessooff has brought back from Europe a number of new works; and it is announced that singers wishing to join the choir are given auditions at the home of Mrs. Richard H. Dana, Jr., 127 East Twenty-third Street, New York.



Daisy Elgin

Daisy Elgin, coloratura soprano, who was a soloist at the National Democratic Convention in Houston last June, is to appear in January as soloist at one of the Biltmore morning musicales, in New York, and is to be heard in concerts in various sections of the country. She is under the management of R. E. Johnston. Miss Elgin is a pupil of Charlotte Maconda and has appeared as assisting artist with Beniamino Gigli and Giuseppe De Luca. Her repertoire includes English folk songs, and French and Russian melodies, in addition to operatic arias.



Luisa Espinel

Luisa Espinel, whose Song Pictures of Spain were among the features of the Pittsfield Festival given by Mrs. Elizabeth Sprague Coolidge, has signed a long term contract with Catherine A. Bamman, who introduced La Argentina to the United States some years ago, in addition to arranging the first appearances in this country of Yvette Guilbert, Os-ke-non-ton, the Bohm Ballet Intime and the Pavley-Oukrainisky Ballet.

Miss Espinel is American born, of Spanish descent, and has spent much time in the Spanish peninsula in search of material suitable for costume programs. Thirty appearances form a chain of concerts which she is giving on a tour from the Atlantic to the Pacific. Another tour is being booked for the spring.

Walter Charmbury, New York pianist and teacher, uses crossword puzzles in his classes, as well as in private lessons.

"While the first lessons are relatively simple," he says, "they seem to appeal greatly to boys and girls from ten to fifteen years of age.

"When using puzzles in class I assign one puzzle at a time, and let the pupils work them out at home—first without help—and we discuss the definitions afterwards in class. There is a great rivalry to see which one can solve the greatest number of puzzles without help. In private teaching I assign all ten of the first lessons at one time. We spend about fifteen minutes—or one-fourth of the lesson hour—discussing the puzzle lessons, and the pupils are usually so interested that it is almost a temptation to extend this part of the work beyond the allotted time."

Ruth Redefer, pianist, will give her New York debut recital on Sunday evening, Oct. 28 in the Guild Theatre, playing music by Mendelssohn, Grieg, Scriabine, Debussy, Carpenter and Joaquin Nin.

Jeannette Vreeland, soprano, and Gerald Warburg, 'cellist, will be soloists at the first concert of the Barbizon series in New York on the evening of Oct. 30.

Max Kotlarsky, pianist, will appear in the Town Hall, New York, on October 30, presenting a program by Copland, Brahms, Schumann-Tausig, Schumann, Bach, Parsons, Albeniz, Glinka-Balakireff, and Strauss-Schulz-Evler.

George Copeland, pianist, will make his initial New York recital appearance this season in Carnegie Hall, Oct. 31. His program includes numbers by Muffat, Grazioli, Arne, Scarlatti, Bach, Ravel, Satie, Debussy, Castelnuovo-Tedesco, Mompou, Nin, Infante, Lecuona.

Pavel Ludikar, bass-baritone, was scheduled to return on the Ile de France, Oct. 16, to rejoin the Metropolitan Opera for his third consecutive season.

Hans Wiener, young Viennese dancer, has created a number for J. P. McEvoy's Americana. This is entitled The Victrola Dance.

Arthur Johnson, tenor of Portland, Ore., has been re-engaged by the Dalles, Ore., Monday Musical Club; the Seattle Lyric Club Chorus, and the Bellingham, Wash., Normal School. He will also appear at the Ashland, Ore., Normal School, and at Roseburg, Ore.

Isiah Seligman has opened a studio in Steinway Hall, New York, after his return from Europe. Mr. Seligman spent the major portion of his time resting in Switzerland and preparing for his work of the season.

Vera Curtis opened her season with a recital at the Scarsdale Club. Her bookings include Cadillac, Mich., Nov. 6; Kalamazoo, Mich., Nov. 7; Muncie, Ind., Nov. 8; Washington Court House, Ohio, Nov. 9; New Concord, Ohio, Nov. 10, and Norwalk, Ohio, Nov. 12. These will be followed by a schedule of concerts and opera talks.

Dorothy Speare, singer and writer, was soloist on Oct. 10 at the national convention of the American Gas Association in Atlantic City, singing before 5,000 members of that organization. Miss Speare's program was also heard on the Blue Network of the National Broadcasting Company, over which convention activities were broadcast.

Helen Althouse sang three songs from the Japanese song cycle, *Passion of Dream*, by Boris Levenson, at the opening reception of the Art Forum, Inc., Sunday afternoon, Oct. 14. The composer was at the piano.

Anton Rovinsky, pianist, will open his season with a New York appearance, Nov. 20, in the Town Hall, after which he will tour the middle west and the eastern coast.

Grace Channell, mezzo-contralto pupil of Minnie Stratton Watson of Boston, has returned from her home in Sherbrooke, Canada, to resume her studies. For the summer and early fall Miss Channell was soloist in the Christian Science Church of Sherbrooke.

The Philadelphia Musical Academy announces that Oscar Hamill won the contest for the violin scholarship under Frederick Hahn.

Richard A. Newman, baritone, made his Boston radio debut at the Radio Show in Mechanics Building with success. His group of English songs was broadcast through WEEL.

Constance McGlinchey, a young pianist from Boston, will give a recital in the Town Hall, New York, Saturday afternoon, Nov. 3. Her program will contain numbers by Scarlatti, Mozart, Bach-Liszt, Schumann, Palmgren, and Scriabine.

Isabel Richardson Molter, soprano, is engaged to sing in the Municipal Auditorium in Portland, Me., on Sunday, Jan. 20. Mrs. Molter was soloist at the opening program of the Chicago Women's Ideal Club, held in the Blackstone Hotel, Oct. 4.

Letting the Cat Out of the Bag

(Continued from page 7)

ers, so we heard last Summer in Munich, have already paid him \$50,000 for Helen).

The opera, which thus far has been done only in Dresden and Vienna, was received with considerable critical head-shaking abroad last summer. Even the most devoted admirers of Strauss were hesitant about it and the more frankly outspoken comment was very outspoken indeed. We ourselves did not happen to hear it, because we were too busy cultivating a bad case of summer inertia in the midst of the Bavarian Alps when it was done in Vienna. And, besides, we knew we should encounter it possibly quite soon enough in New York.

Although Helen didn't start any rabid excitement in Germany, there was one phase of its production that created a diversion and indeed, amused much of the population, including the wits of the comic weeklies. This was the pretty little feud between the rival Helens of Dresden and Vienna as to which Strauss really had in mind for the part—that is to say, the fair-haired and considerably determined leading soprano of the Dresden Opera, Elisabeth Rethberg, and the even more fair-haired but every bit as determined leading soprano of the Vienna Opera, Maria Jeritza. No one knows yet which Strauss did actually have in the back of his head, for he is nothing if not a diplomat.

Mr. Gatti of course has both ladies in his company but Mme. Jeritza is down to sing the part at the premiere here and Mme. Rethberg has been given another premiere for herself later on—in Respighi's *The Sunken Bell*. Mr. Gatti could be a career-man in the diplomatic service himself, although he may still find that his diplomacy hasn't quite laid the feud.

Helen, like most of Strauss's other stage works, has a book by Hugo von Hofmannsthal but, unlike the others, this is Hofmannsthal fifty fathoms deep. It is a tale that we rather imagine will be all Greek to most people, and not because it is about Helen—for this, of course, is the same lady whom John Erskine and a lad named Homer have made immortal. It would take about a page of this pleasant type to set forth the whole of von Hofmannsthal's curious stage story and a battery of German Herr Doktors, to elucidate it. We shall have to be satisfied with the sketchiest sort of outline.

He has taken one incident of the legend of Helen of Troy and elaborated it to suit himself and, apparently, Strauss. There are copious crystal-gazings, visions, trances, magic potions in the opera. Its substance is a strange love episode between Helen and Menelaus which is told in two acts instead of the now customary three. The first is set on the island demesne of Aethra, a royal sorceress of Egypt (hence the title); the second at the foot of Mount Atlas, in a lonely palm grove.

Besides Helen, Menelaus and Aethra, the principal personages in the darkling drama are Muschel (appearing merely as an illuminated crystal globe with a



Maria Jeritza as the Egyptian Helen—with composer Strauss, like Paris, responsible for all this to-do.

voice); Altair, the King; Da-ud, his son and Aethra's brother. Aethra, with a true Hofmannsthal touch, is revealed as spiritual sister of Salome and Morgana.

Muschel, the omniscient, is the unfold of visions to Aethra, and this wonder-working female directs the destiny of Helen and Menelaus. Shipwrecked upon her island, she succors them. But they are very much at odds, for Menelaus believes that Helen is brooding his death. He won't even take a drink from her hands, fearing poison. But her beauty, mysteriously enhanced by Aethra, once more enraptures him as of old. Incidentally, but not too incidentally, there is an ingrown Hofmannsthal twist of Lesbian significance. Aethra is herself powerfully attracted to Helen.

The plot wanders on, with a vision of Paris who, although actually dead, is come to do battle with Menelaus. As Menelaus dashes off to encounter the wraith, Aethra gives Helen a drink that restores her virgin innocence; but it also puts her in a trance during which she is removed to Aethra's bedchamber. Menelaus returns and Aethra persuades him that the Helen he knows is an apparition whilst the real Helen dwells at the foot of Mount Atlas, in Altair's kingdom. The magic drinks then come thick and fast and dizzy the plot as much as they do anyone trying to unravel it. There are drinks of silence, drinks of forgetfulness and drinks of memory, all of which are passed around when the story, apparently, gets too unmanageable.

But if all this sounds like a Chinese, instead of a Greek puzzle, let us assure you that, in any case, there is a happy ending. Menelaus and Helen make it up to a final curtain in which their daughter, Hermione, drives up in a golden chariot and all three go away to a pleasant little family reunion.

What part Strauss has had in all this will be disclosed when Artur Bodanzky, who is preparing the opera at the Metropolitan, taps his desk a week from Tuesday. The cast, besides Mme. Jeritza as Helen, will hold Rudolf Laubenthal as Menelaus, Editha Fleischer as Aethra, Marion Telva as the voice that represents Muschel, Clarence Whitehill as Altair and Jane Carroll, a new young American soprano at the Metropolitan this season, as Da-ud, a very small rôle. Dorothee Manski and Louise Lerch will have other minor parts.

Ring Hauptmann's Bell

THE dramatic aspect of the remaining two novelties of the season is considerably more hopeful than *The Egyptian Helen*. The Respighi piece, which will be given its American premiere toward the end of November, when the composer will be in New York, is an operatic version of Gerhardt von Hauptmann's *Die versunkene Glocke*. It was done here years ago as a play, and in German, at the old Irving Place Theatre, with Agnes Sorma as Rautendein, a kind of lorelei who is its naively charming and subtly appealing chief character. A few years later, if we are not mistaken, it was given in English by Julia Marlowe and E. H. Sothern.

The Hauptmann play ought to make a beautiful libretto. It is a modern fairy tale for grown-ups and it hinges on the idea that Rautendein loses her immortality when she becomes human enough to shed a tear. We can remember Sorma, still, although it must be all of twenty years ago that we saw her, plaintively examining her first tear as it trickled upon her forefinger when she put her hand to her eyes. The Italian book has been made by Claudio Guastalla, with certain revisions by

To Report On School Voices

Spouse Is Chairman of Conference Committee

ROCHESTER, N. Y., Oct. 26.—Alfred Spouse, who directs vocal work in West High School, is named chairman of the Music Supervisors' National Conference sub-committee in charge of post-adolescent voices in the public schools. This committee's task is to survey the field of voice training in the country's public schools, and make recommendations to the Conference. Mabelle Glenn is the president.

Two graduates of West High School are members of the Eastman Theatre company, and two are in the Eastman School of Music opera department with full scholarships.

Preliminary local auditions in the Atwater Kent radio contest were held on Oct. 10 and 11 in Kilbourn Hall. Sixteen women and fourteen men were heard the first evening and five women and five men the next night. Winners were Ednah Richardson Barnes, soprano, and Mimo Bonaldi, baritone. Mr. Bonaldi won the local contest last year.

Singers heard the second night were Marie Keber Burbank, Mary Margaret Codd, Marion McKeon, Marguerita Watts, Law Gibson Weiner, Kenneth E. Loysen, Robert Joseph Kelly, Sanford N. Addison. The jury consisted of Marvin Burr, T. Austin Ball, Dr. George W. Day, Mrs. Charles G. Hooker, Marion Weed, Adelin Fermin, Alfred Spouse, Raymond Wilson and Mary Ertz Will.

Respighi himself, and is said to follow Hauptmann pretty faithfully. The opera was first given in Hamburg a couple of years ago and is now making its way in Germany, even if not in Italy where the subject is considered somewhat outlandish and puzzling.

Mme. Rethberg will have the part of Rautendein (what, we wonder, is that going to be in Italian?) and Giovanni Martinelli, we believe, the chief tenor rôle—although nothing makes Mr. Gatti finger the paper knife on his desk with more intimidating irritation than guessing at who is going to sing what or, even worse, guessing it right.

Fra Gherardo is a setting of Pizbetti's own libretto. It deals with a medieval subject that, in many ways, is said to resemble Massenet's *Thais*—the spiritual and carnal struggle of a monk who becomes involved with one of the light ladies of the time. The work was done this past summer at Buenos Aires and its title rôle was sung there by our own young tenor, Frederick Jagel. The Gatti paper knife ought not to become too fidgety if we guess that he will also sing it here. And will Lucrezia Bori have the part of the courtesan?

The season, like every other, will also have its revivals. These will be Weber's *Der Freischütz*, to be done in the first half of the season; Verdi's *Ernani*, some time in the beginning of February, and Massenet's *Manon*, in December.

As everyone knows by now, the season opens next Monday with Italo Montemezzi's *The Love of Three Kings* in which Rosa Ponselle is to sing the part of Fiora for the first time at a subscription performance. Heretofore, she has sung it only for Saturday nighters and Philadelphians.

The rest of the table d'hôte will be pretty much the same as always.

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Musical Americana

By **HOLLISTER NOBLE**



Future Features

FUTURE issues of MUSICAL AMERICA will present a number of features of unusual interest.

¶Oscar Berger, the eminent illustrator and caricaturist of the B. Z. Am Mittag of Berlin, the Munchner Illustrierte Presse, and the "Funkstunde" is in New York and will portray in MUSICAL AMERICA in a page of his inimitable sketches the Opening Night at the Opera, followed by a series of sketches of prominent artists and some impressions of a Carnegie Hall recital.

¶R. H. Wollstein presents a series of intimate interviews and sketches of —

¶Alfred Knopf, who, in this issue, speaks his mind on modern music and other things.

And—

¶Wilhelm von Wymetal, stage manager of the Metropolitan Opera.

Wollstein will present unusual interviews on aspects of music today with Fannie Hurst, with J. Brooks Atkinson, dramatic critic of the New York Times, with Daniel Gregory Mason, head of the Music Department of Columbia University, and many others to be announced soon.

¶Samuel Thewman, stage manager of the Metropolitan Opera House, who was for three years secretary to Johannes Brahms, and has produced some striking notes and reminiscences of the great composer.

¶There will be an unusual study of Mr. Gatti-Cazazza versus the legendary impresario of the Metropolitan by Mary F. Watkins.

¶A permanent department devoted to the interests and activities of the dance, conducted by Ivan Narodny.

Apologia pro Mei Data

A fortnight ago we published tentatively certain figures of salaries alleged to be paid Josef Hofmann as Director of the Curtis Institute of Music. Mr. Hofmann wrote a letter. Here it is:

To the Editor of MUSICAL AMERICA:

There has come to my attention an article in MUSICAL AMERICA, issue of October 20, 1928, on page 3, entitled "Art pour l'Art," wherein is set forth the salary, etc., which it is alleged I receive from the Curtis Institute of Music.

As the statements are false, I must insist that a retraction of, and apology for, the article be printed in the next issue of MUSICAL AMERICA, on the same page and column.

Sincerely yours,

Josef Hofmann, Director.

We retract the article and apologize for all that may be false therein. Furthermore we shall never publish again in this place information and gossip secured from prominent musicians who ought to know.

¶Samuel F. Crowther, a Tampa, Fla., musician, has just played the piano continuously for 100 hours, with fifteen minute rest periods every six hours. He claims a world record.

—The Chicago office of MUSICAL AMERICA is situated in Suite 2114, Straus Bldg., Michigan Ave., at Jackson Blvd., Telephone Harrison 2543-2544.
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—Telephone Hancock 0796. William J. Parker, Manager.

Concerning Ernest Bloch

Turn to page 7 of this issue for an announcement of extraordinary interest.

As a testimonial of their belief in the importance of Ernest Bloch's symphony, "America," which recently won MUSICAL AMERICA'S \$3,000 prize symphony contest, the great symphony orchestras of this country plan a nationwide simultaneous premiere of this important work on an unprecedented scale.

Turn to page 7 for complete details.

Oscar G. T. Sonneck

The news of Oscar Sonneck's death came too late this week for editorial comment. This comment will be published in the issue of Nov. 10th.

MUSICAL AMERICA mourns the loss of one of America's most brilliant and profound musical scholars.

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Bloch vs. Mengelberg—Round Two

Mr. Ernest Bloch has in his possession two interesting letters. Both of them are from Conductor Willem Mengelberg. The first was written ten years ago by the Amsterdam conductor, rather briefly informing the composer that it was impossible for the Amsterdam Concertgebouw to play his symphony. The other letter despatched from New York some time ago pleaded with Mr. Bloch for an early performance of the same work in New York.

Something or Other under the Elms

Book Chat from Beacon Hill (Little, Brown and Company) captions a snapshot as follows:

"Major A. Hamilton Gibbs, author of Har-ness, with his wife, Jeannette Phillips Gibbs, author of Humdrum House at their home in Plymouth County, Mass."

Well, you know those old New England homesteads.

Knotes on the Koussevitskys

Serge Koussevitsky's nephew was once named Fabian Koussevitsky. Early in life he took up the double bass. So did Uncle Serge. The latter wrote to his nephew, then a small boy, pointing out the confusion that would ensue with two double bass virtuosos with the same name. Wouldn't Fabian change his name?

Fabian was an obedient boy and did so. He is now Fabian Sevitski, double bass player in the Philadelphia Orchestra . . . We forgot to mention that as a material reward for this favor Uncle Serge sent his young nephew three fine suits of clothes . . . Mme. Koussevitsky didn't change her name, however, and sang at the Capitol Theater last year.

¶In the middle of S. K.'s double bass recital Montague Glass, of Potash and Perlmutter fame, left the hall for a nearby drug store and a glass of lemonade. Among those who greeted Boston's double bass champion in "The Green Room" were Ether Wave Theremin, Rubin Goldmark, Aaron Copland, Margarete Matzenauer and daughter, the Alfred Knopfs (not in evening dress), and Felix Kahn, brudder of Otto.

Ah, Sweet Music

As newspaper men and women, Eddy Cushing, Brooklyn's veteran musicker, and Mary Watkins, Herald Tribune exponent, are trying to find out how to sleep during the daytime. After hours one evening they examined an apartment in the rear of Steinway Hall. It was so quiet they took it. But the uproar of voice culture, violins, auditions, and managerial offices behind them from 8 A. M. to 10 P. M., has brought on a domestic crisis.

Advt.—Congressman Will A. Spier of this journal is advertising for a partner in a program of four hand piano literature with a view to an alleged public appearance at some future date, with permission of the Police Dept. and others in charge of public safety.—Advt.

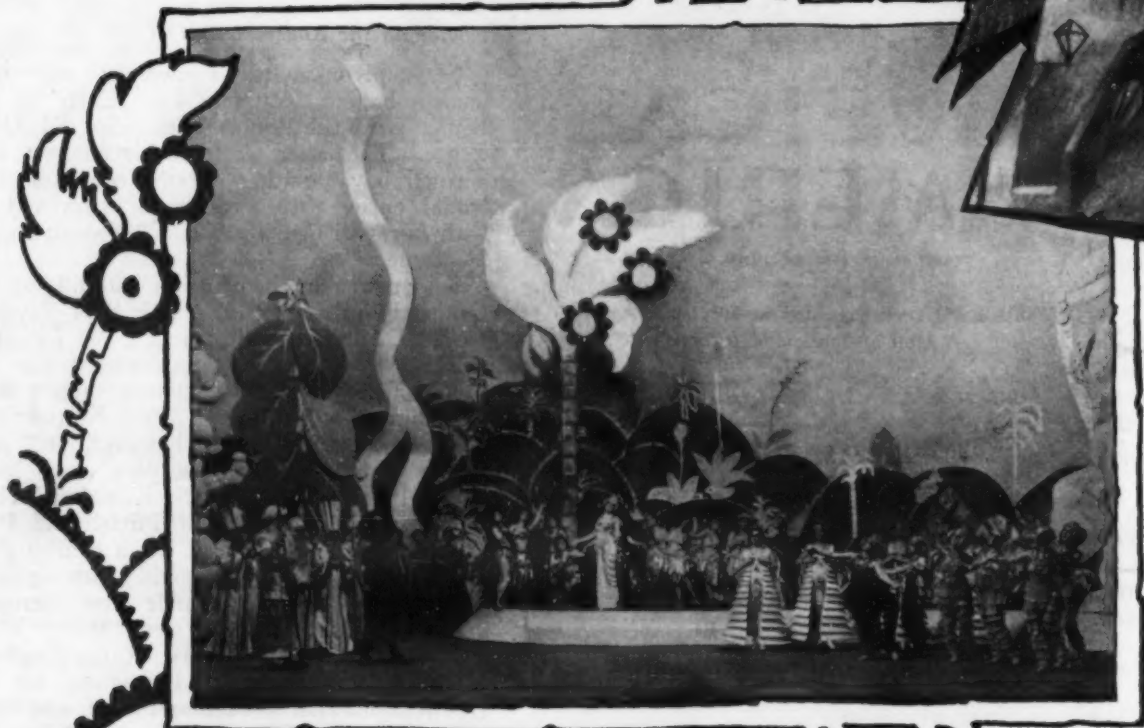
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NEW YORK, NOVEMBER 3, 1928

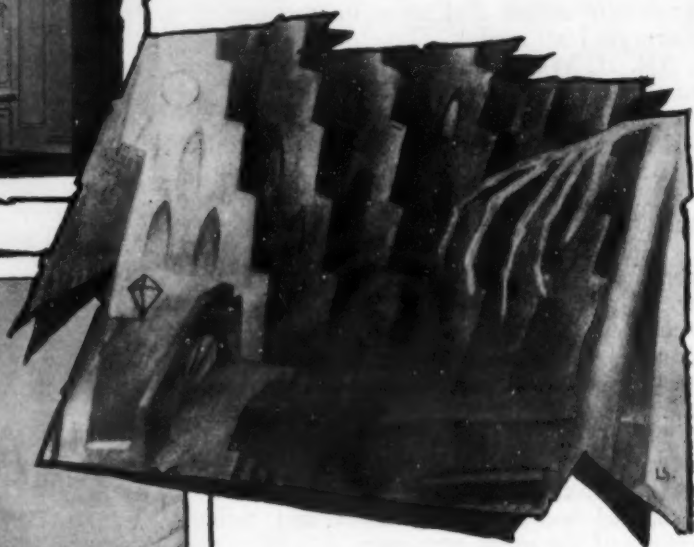
Opera Settings from Continental Europe



A performance on the stage of the famous Redoutensaal in Vienna, Europe's most serious attempt to break down the "fourth wall" between singers and audience.



A Samson and Delilah setting by Grünwald. The garden scene, frankly expressionistic, with no attempt at realism.



Korngold's *the Dead City* is fittingly symbolized in this setting by Ludwig Sievert, designed for the opera house in Frankfurt.



Continental stagecraft of the more conventional variety. Dr. Alfred Roller's setting for the first scene of Strauss's *Der Rosenkavalier*, at the Dresden opera house.

See Kenneth Macgowan's
Article on Opposite
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